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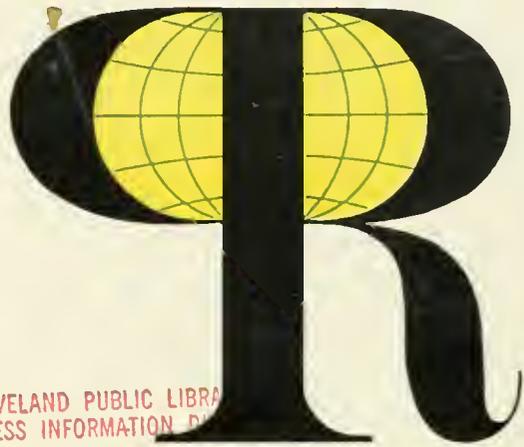
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BUSINESS SCREEN

MAGAZINE • NUMBER 1 • VOLUME 29 • 1968 • TWO DOLLARS

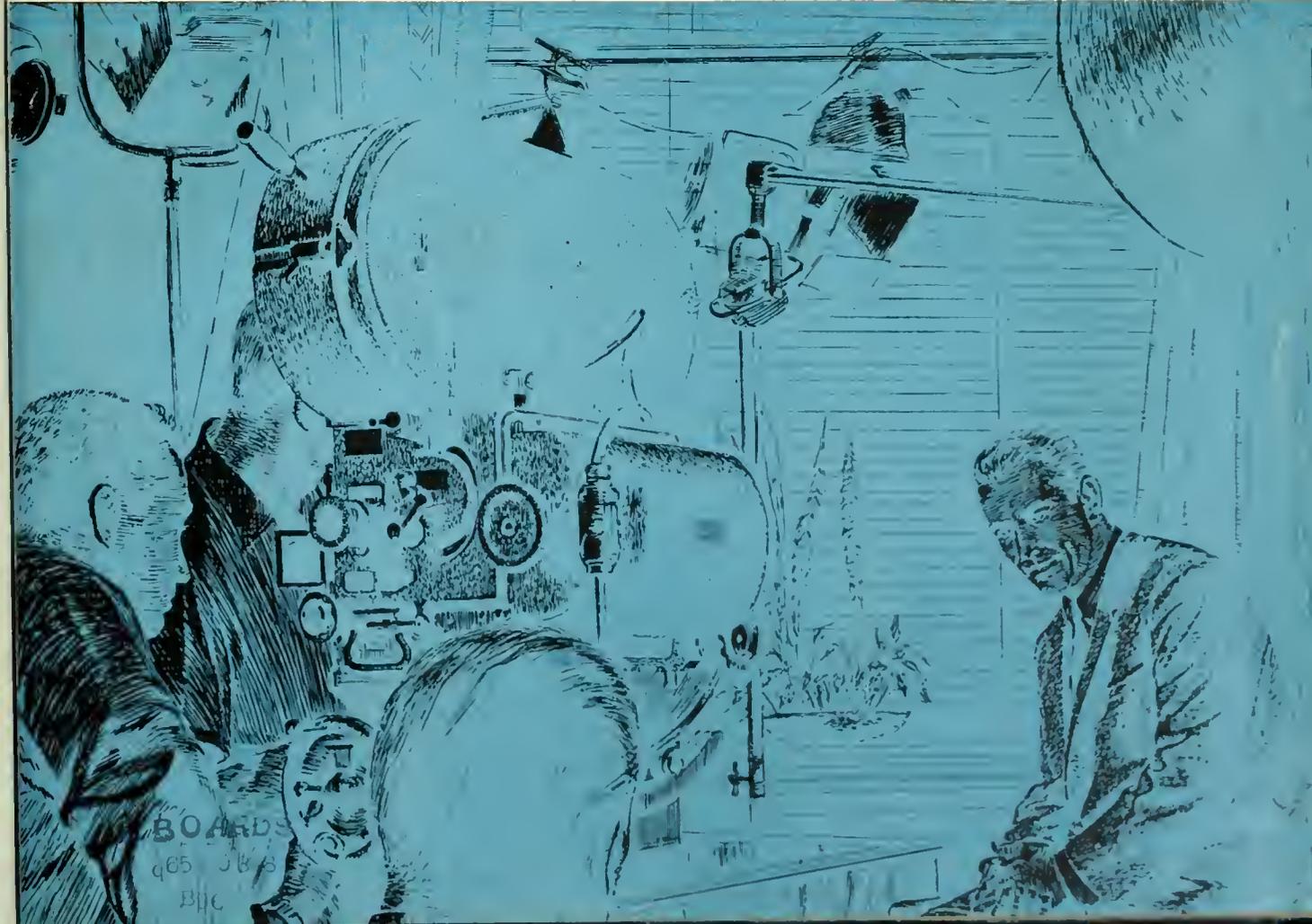
*The Complete Buyer's Guide
and Reference Blue Book
to Qualified Producers
of Business and Television Films
in The United States and Abroad*



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3th PRODUCTION REVIEW



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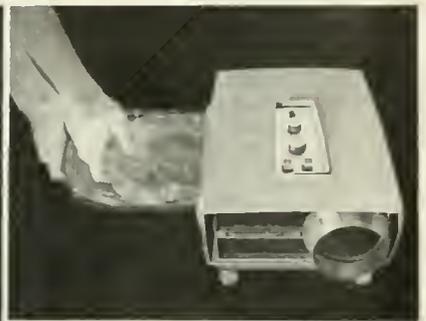
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- "KEY" — Texaco, Inc. | National Presentation Assn. and Columbus Film Festival
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- "HAD AN IDEA" — Aluminum Company of America | International Film Festival of New York
- "EVEN THOUGH THE EARTH BE MOVED" — Dept. of Civil Defense, Washington, D.C. | American Film Festival
- "WONDERFUL BEING A GIRL" — National Products Company | American Film Festival and Columbus Film Festival
- "AN REPRODUCTION" — Crown Hill Book Co. | Columbus Film Festival

Audio wins its share, and maybe a little more, of creative awards. For that our deepest thanks go to our clients and their agencies. They had a lot to do with it. In order to produce an award-winning film, it takes a partnership between a skilled creative filmmaker and a client that respects good work. We've been fortunate in having both.

Every year is a good year for good clients. And this was one of the best. Thanks

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Camera Eye

THE EDITORIAL VIEWPOINT

A FOREWORD TO THIS REVIEW

THE PRIMARY FUNCTION of this 18th Annual Production Review is served by keeping its pages in sharp focus on a few *key objectives*: to provide the reader with all available data on national and international film competition of importance; to list in detail the organized groups which serve both users and the industry; and to provide the most authoritative and dependable listings of distributors, writers and truly experienced, specializing producers.

We have kept the faith, holding high our long-established basic standards of experience and proven capability as a guide to the buyers of services. No attempt has been made for mere numbers of listed companies. Instead, requirements for 1967 experience as a prerequisite to producer listings, would tend to separate this publication from the many imitative listing sources. So we can point with justifiable pride to the 65 pages of producer listings which carry data on 393 U.S. producers; 15 of Canada's best sources and over 58 companies on other continents.

Throughout the year ahead, thousands of subscribers in American and overseas business concerns, their advertising and public relations agencies, buyers of the audiovisual media in governments and the institutional field will turn to these pages for most dependable guidance on their requirements.

And now we look ahead to the other editions of an eventful year: Part II of another Special Report on Audiovisual Facility Designs (next month's feature portfolio); a most comprehensive report on the history-making film program of Shell International, featured in our Number Three edition this year; a picture/text story on Vision Associates' fine film on *The Road*; and many other outstanding editorial events.

And we begin our 30th anniversary of service to the audiovisual industry in the same spirit of enthusiasm and dedication we enjoyed in 1938! —OHC



BUSINESS SCREEN

*The Magazine of Audio and Visual
Tools and Techniques of Communication*

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PLUS: THE NATIONAL DIRECTORY OF AUDIOVISUAL DEALERS

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right off the newsreel

Kodak to Again Sponsor the Academy Award Presentations

☆ An estimated 68 million TV viewers will be taken into the world of film and audiovisuals and their use in education and business via Kodak commercials during the 40th annual Academy Awards Presentation, Monday, April 8.

This year's dramatic two-hour "Oscar" spectacular, sponsored solely by Kodak, will present a series of messages ranging from amateur photography to the use of audiovisuals in medicine, education and information storage and retrieval via microfilm.

Besides sponsoring the Awards program nationwide and in Canada, Kodak will sponsor it by delayed broadcast in color to Hawaii and Alaska.

* * *

Academy Nominates Nine Films in Two "Oscar" Categories

☆ Nominations for this year's "Oscar" awards of the Academy of Motion Picture Arts and Sci-

ences include several outstanding films which were featured in BUSINESS SCREEN this past year.

The short subject nominations for awards to be presented on April 8 include *While I Run This Race*, produced by Sun Dial Films for VISTA (U.S. Office of Economic Opportunity). Carl V. Ragsdale was executive producer. *Monument to the Dream*, based on the construction of St. Louis' Gateway Arch and produced by Charles Guggenheim Productions; *A Place to Stand*, the Ontario Department of Economics and Development widescreen film for Expo 67, a TDF production supervised by Christopher Chapman; and *The Redwoods*, produced by King Screen Productions (Mark Harris and Trevor Greenwood) were other notable short subjects nominated for the 40th Academy Awards.

Documentary "feature" nominations were shared by *Harvest*, produced by Carroll Ballard for the U.S. Information Agency; *A Time for Burning*, sponsored by Lutheran Film Associates and produced by William C. Jersey; *A King's Story* (the abdication of Edward), produced by Jack Le Vein; *Festival*, produced by Patchke Productions (Murray

Lerner, executive producer); and *The Anderson Platoon*, a French Broadcasting System program, produced by Pierre Shoendorfer.

See You at the Pillar, an Associated British-Pathe production, with Robert Fitchett as producer, was another notable short subject nomination.

* * *

Photo Expo 69 Predicted to Be Largest U.S. Photographic Show

☆ Exhibitor responses to preliminary inquiries concerning space requirements indicate that Photo Expo 69, the Universe of Photography, the first international photographic exposition sponsored by the National Association of Photographic manufacturers, will be the largest photographic show ever staged in the United States.

The show is scheduled to occupy all four floors of the Coliseum in New York, June 7-15, 1969.

Based on responses from interested companies, it is estimated that the show will reach 125,000 square feet in paid exhibit space, according to F. Glenn Hamilton, chairman of the NAPM steering committee. He said an additional 50,000 square

feet will be occupied by theme exhibits. The total will comprise a show nearly twice the size of the largest previous photographic exposition held in this country, he said.

* * *

National Jewish A-V Council to Honor Best Film and Filmstrip

☆ The outstanding film and filmstrip dealing with Jewish subject matter released during 1967, will receive a special award to be presented by the National Council on Jewish Audio-Visual Materials, according to Rabbi Marvin S. Weiner, chairman of the council's board of review.

A committee of prominent educators and film-makers will constitute the board of judges. The awards will be presented at the 18th Annual Meeting and Workshop of the Council in May.

The National Council on Jewish Audio-Visual Materials, sponsored by the American Association for Jewish Education, is a coordinating body of 44 national and local Jewish organizations active in the field of culture and education, whose program is to evaluate audio-visual materials of Jewish interest; to disseminate information on these media.

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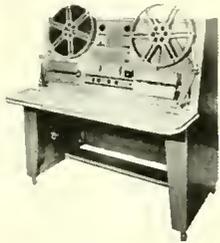
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AFI Reports High Interest

In Short Film Grant Program

☆ The American Film Institute's short film program has met with massive response from filmmakers across the country since it was announced last month. The Institute has received more than 1200 mail requests for applications in addition to the 1500 it mailed to universities and individuals throughout the country.

"The volume and quality of the proposals is encouraging and the task of choosing the filmmakers to be awarded grants will be difficult," reports Institute Director George Stevens, Jr. He added that "the number and variety of people seriously interested in making films today is remarkable."

Applicants so far range in age from 18 to 72 with the greatest number falling between the 22 and 33 year old bracket.

The first grants of the program will be announced in March or early April with evaluation of applications continuing throughout the year. Grants are expected to range between \$500 and \$10,000 for independent filmmakers and special grants of \$250 to \$2,500 are available to students in film schools.

Films Invited for 39th Annual PSA-MPD International Festival

☆ The Motion Picture Division of the Photographic Society of America has invited all movie makers to participate in its 39th Annual Film Festival.

Open to all movie makers anywhere in the world, the festival is looking for films on any subject in color or black and white, with or without sound, original or duplicates. Entries may be 8mm, 16mm or Super 8mm.

All films for entry should be received by the festival chairman no later than July 31.

Entries will be pre-screened in Chicago between July 1 and August 3. Accepted films will be screened during the Film Festival at the Photographic Society of America International Convention in Oklahoma City, Okla., Oct. 8-12.

Complete rules and entry forms may be obtained by writing the festival chairman Stan Zeek, 1554 West Terrace, Homewood, Ill. 60430.

"Media and Learning Process"

Theme of DAVI Convention

☆ Educators and school film directors will meet in Houston's Astorhall March 24-29 at the annual convention of the Department of Audiovisual Instruction of the National Education Association.

Theme of this year's convention is "Media and the Learning Process" with a program of speakers and displays built around finding answers to how instructional media can best serve the learning process, according to Dr. Anna Hyer, executive secretary of DAVI.

The program aims specifically at media problems at all levels and is designed to build a more effective education profession through improved use of instructional media according to Dr. Hyer.

More than 500 display booths are slated to fill the Astorhall during the meeting with diversified exhibits of instructional equipment, materials and services.

Dr. James Lieberman Honored By NAVA, Gets Annual Award

☆ Dr. James Lieberman, director of the National Medical Audiovisual Center, and associate director for Audiovisual and Telecommunications, National Library of medicine, recently received the National Audio-Visual Association (NAVA) Annual Award on behalf of the NMAC for "great public service in the development and execution of its audiovisual communications program."

Presented by Don White, executive vice president of NAVA, the award was made to the Public Health Service Audiovisual Facility, now the National Medical Audiovisual Center, through Dr. Lieberman. Last year's award went to Vice President Hubert Humphrey for his contribution to the field of educational legislation.

The NMAC, a pioneer in biomedical communication, is the focal point of a national effort to speed communication of medical research findings to medical practice. It produces more than 100 motion pictures, TV tapes and other teaching audiovisuals for the biomedical profession each year. Last year it distributed more than 90,000 audiovisual teaching tools to all 50 states and more than 70 other nations.

Dr. Lieberman, director of the



Dr. James Lieberman (left) holds plaque presented by Don White, executive vice-president of the National Audio-Visual Association.

Center, is a career commissioned officer of the Public Health Service and holder of the PHS Meritorious Service Medal for outstanding service.

Last year, BUSINESS SCREEN cited Dr. Lieberman as a candidate for "Man of the Year" honors for his role as a "prophet with honor in his professional community" and for his "outstanding leadership in audiovisuals."

* * *

World Youth Photography Show on Human Rights Proclamation

☆ To mark the 20th anniversary of the Proclamation of Human Rights by the Assembly of the United Nations in 1948, Cologne's (Germany) photokina to be held Sept. 28-Oct. 6 will show an exhibition of this theme in which young people from all over the world will participate.

In conjunction with photokina, the World Assembly of Youth (WAY) and the Federation de l'Art Photographique (FIAP), the UNESCO Commissions in all 122 member nations, the roof organizations of youth associations in 57 countries and the head offices of amateur photographic societies in 61 countries, the German UNESCO Commission has invited young people up to 25 years of age to submit photographs on the subject.

The best photos will be grouped to form a "World Show of Youth Photography" and be presented for the first time at photokina, Abteilung Jugend 5 Cologne-Deutz, Messeplatz, West Germany, from whom entry blanks may be obtained. Entrants may submit up to 10 photos before the closing date of April 1.

* * *

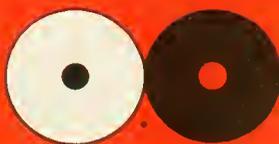
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Medical Films on the Move

AMA Library Shipped 17,328 Films on Medicine and Health During '67

THE RAPIDLY GROWING use of medical and health films by physicians, hospitals, medical schools and other professional groups is reflected in the record 17,328 bookings reported during 1967 by the American Medical Association's Film Library.

The 17,328 bookings during 1967 was 28 percent higher than the previous high of 14,064 in 1966. Total bookings each year have shown constant growth each year since 1955 when 3,007 were recorded.

Hospitals, Nursing Schools Most Active

Analyzing 1967 bookings, Ralph P. Creer, director of the medical motion pictures and television section of the AMA, reported that the largest single users of AMA films were civilian hospitals and schools of nursing. Ninety-two U.S. medical schools used the services of the Film Library during the year. Paramedical schools were increasingly heavy users, accounting for more than 10 percent of the total bookings.

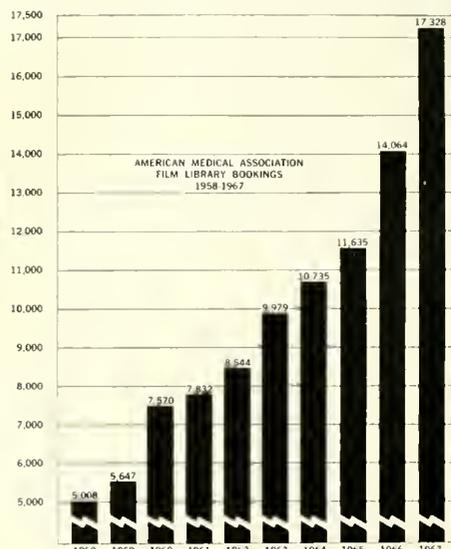
As an indication of the heavy usage during the past year, the supply of the Catalog of Selected Medical and Surgical Motion Pictures was exhausted within six months and thus went out of print.

2,453 Prints of 502 Titles in Library

The AMA Film Library presently consists of 2,453 copies of 502 films. This includes 128 health films which can be used by physicians who are invited to address lay groups. A current list of the films is currently available from the AMA film library at 535 N. Dearborn St., Chicago, Ill. 60610.

Of special note, according to Creer, is the fact that many medical schools and schools of nursing are requesting the same motion pictures over a period of several years, indicating that these films have now become integrated into the school curriculum. •

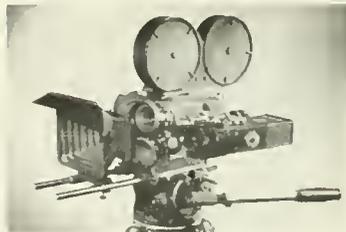
Within 10-year span, bookings of medical and health films in AMA Film Library have tripled from 5,000 shipments to current 17,328 total.



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service where "you set the deadline—we meet it." It's called Acme Accelerated Service. Your order receives uninterrupted attention from the moment it enters our doors until it's back in your hands. Besides, we know what we're doing. Our technicians average 14 years of experience (with us!). Uniquely, we're both a film—and a videotape laboratory. No time is lost in between laboratories. Quality? They call us Acme. Deservedly. Sure our competitors produce quality. But slowly. We're the laboratory that delivers

quality in a hurry—one day service to anywhere. The best quality, too. Why not make us prove it? At least send for our new 28-page illustrated catalog & price list. We'll be glad to hear from you. Write ACME Film & Videotape Laboratories, a Subsidiary of Filmways, Inc. Hollywood: 1161 N. Highland Avenue, Hollywood, California 90038, telephone: (213) 464-7471. New York: 477 Madison Ave. (Filmways, Inc.), New York, N.Y. 10022. Telephone: (212) 758-5100. **A**

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AWARDS COMPETITION FOR BUSINESS FILMS

THE AMERICAN FILM FESTIVAL

Sponsored by the Educational
Film Library Association
New York City May 28-June 1, 1968

★ The 1968 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U.S. will be held May 28-June 1 at the New York Hilton Hotel, New York City.

CATEGORIES: 32 major areas of education and information, art and culture, religion and ethics, business and industry, and health and medicine will be offered for final judging by screening groups during the Festival. Elections will have been made by pre-screening juries for final entries.

AWARDS: Blue Ribbon (trophy) Awards to be presented at banquet, Friday, May 31, 1969 FESTIVAL; May (Exact dates not set). Closing date for entries: Jan. 31, 1969.

THE SEVENTH ANNUAL FILM FESTIVAL AMERICAN PERSONNEL & GUIDANCE ASSOCIATION

Held in conjunction with the Annual
APGA Convention at Detroit, Michigan,
April 8-11, 1968

CATEGORIES: Films and filmstrips in the following categories will be presented: Inter-Personal Relations; Educational and Career Planning, Rehabilitation; Counseling; The Profession, Principles and Techniques; and Guidance Films from other countries.

SELECTION: All films and filmstrips presented at the Film Festival are previewed before the final invitation to the producer. Generally 75 to 100 films are previewed, and 25 to 30 are chosen. Selection is aimed to provide as wide a program as possible.

INFORMATION: Further information about APGA Film Festivals is available from Film Festival Coordinator, 1607 New Hampshire Avenue, N. W., Washington, D.C. 20009. •

THE 16TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

Sponsored by the
Film Council of Greater Columbus
in association with the
Columbus Area Chamber of Commerce

Awards Screening (for General Public) at
Center of Science and Industry Auditorium,
250 East Broad St., Columbus, Ohio, from
1 to 5 p.m. Sunday, Oct. 27, 1968.

Chris Awards Banquet: Friday evening,
October 24, at the Fort Hayes Hotel.

ENTRIES: Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1966, 1967 and 1968 provided they have not been previously submitted to any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 4x6 cards (for preview com-

National Honors Program for the Selection of Year's Best Films and Filmstrips

mittees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee for all motion pictures, regardless of length, (no filmstrips accepted this year) is \$15. Entries will be accepted beginning February 1, and closing date is July 31, 1968 at 5 p.m. E.S.T. Each print should be made available for judging for at least one month or longer. If less time is available, the category chairman should be so informed. This year no film will be accepted after the closing date for entries, August 1.

CATEGORIES & CHAIRMEN: (Motion pictures should be shipped directly to the following:) Business & Industry (job training; sales promotion; industrial relations; public relations; *Miss Catherine Benjamin, Chair., Ohio Bell Telephone Co., Film Library, 35 E. Gay St., Columbus, Ohio 43215.* Information and Education (classroom instructional films; specialized instructional; general information); *Glenn S. Bitner, 804 Dimson Drive East, Columbus, Ohio;* Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental); *Florence L. Fogle, Assoc. Professor of Health Education, Ohio State University, 321 W. 17th St., Columbus, Ohio 43210;* Travel U.S. & Foreign; *Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus, Ohio 43215.* Religious Films; *Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus 43215, Ohio;* Graphic and Theater Arts; *Darrel McDougle, Chairman, S. N. Hallock, Co-chairman, Center of Science & Industry, 280 E. Broad St., Columbus 43215, Ohio.*

AWARDS: This is the 11th year of the Chris Statuette Awards, presented to the outstanding films in each category. Films receiving the Chris Statuette must be voted "best in photography, story value, and technical aspects of production." Chris Certificate Awards are given to motion pictures considered "finalists" but not receiving the statuette award.

FOR ENTRY BLANKS: Write to Miss Mary Rupe, Film Library, Columbus Public Library, 96 South Grant Avenue, Columbus, Ohio 43215. •

FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

AWARDS: For the 14th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture

production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the judges.

PRESENTATION: The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 8, 1968 at The University of Tennessee, Knoxville, Tenn.

ELIGIBILITY: Any active member of AAACE engaged in some phase of motion picture production is eligible to apply for the Award. •

FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1968

CATEGORIES: Consideration is given to all films produced or released during 1968, which are aimed at building a better understanding of the American Way of Life.

AWARDS: A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1969.

TO NOMINATE: Nomination forms are available from the Freedoms Foundation, Valley Forge, Pennsylvania. •

ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

Sponsored by the Industry Film
Producers Association, Inc.

"Cindy" Awards Presented at Annual
Meeting at IFPA in Fall of 1968

ANNUAL AWARDS COMPETITION in recognition of outstanding factual films. The purpose of the IFPA awards is to stimulate constant improvement in the quality of informational, public relations and educational films, and their effective utilization by industry, business, education and government.

CATEGORIES: Public Information, Technical Information, Sales Promotion, Training, and Orientation & Indoctrination.

ENTRY INFORMATION: Any film completed for release during the period July, 1967 through June, 1968. More than one film may be submitted by the same member or organization. Entry deadline is August 1, 1968. Entry fee per film is \$15 for members, \$25 for non-members. For additional information, write Film Competitions Chairman, Industry Film Producers Association, Inc., P.O. Box 1470, Hollywood, Calif. 90028. •

AWARDS FOR BUSINESS FILMS

THE 26TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee on Films for Safety

ELIGIBLE FILMS: All motion pictures produced or released during 1968 whose primary objectives are safety or which have important accident prevention sequences. Contest entry deadline will be February 24, 1969.

CATEGORIES: Motion pictures, (16mm) in each of five fields: 1. Occupational. 2. Home. 3. Traffic and transportation. 4. Recreational and Sports. 5. General. Judged separately are television and theatrical subjects, TV shorts and spots.

AWARDS: Bronze Plaques will be awarded to top winners in each of the various areas of safety. Award of Merit Certificates will be given to other films for special reasons of subject treatment, production excellence and or unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

One of the plaque-winning films may be designated "Safety film of the Year" and receive appropriate recognition.

PRESENTATIONS: Films winning the Bronze Plaque will be shown in October during the National Safety Congress and Exposition in

Chicago, Ill. Plaques will be presented at that time to representatives of sponsors of these films by the Committee's chairman. Certificate of Merit winners will receive their awards after the final judging which is in April. All winners will be notified immediately after the judging.

INFORMATION ON AWARDS PROGRAMS: Write to Wm. Englander, Secretary, National Committee on Films for Safety, 425 North Michigan Avenue, 5th Floor, Chicago, Illinois 60611.

15TH ANNUAL "DAY OF VISUALS"

Sponsored by the

National Visual Presentation Assn.

New York, New York—September, 1968

• The 15th Annual "Days of Visuals" Awards Competition will be held in New York City, mid-September, 1968. An announcement of the exact date and location will be made.

The program includes two days of seminars, a luncheon program and the Annual Awards Banquet.

Program Chairman is Les Waddington (J. C. Penney Co.); Awards Chairman is Joseph Elkins (Presbyterian Board of National Missions).

For information: write "Days of Visuals" Chairman, National Visual Presentation Association, 663 Fifth Ave., New York, N.Y.

THE NINTH ANNUAL WESTERN HERITAGE AWARDS

Oklahoma City, Okla.

Deadline: January, 1969

Awards Ceremony: April 1969

Sponsored by The National Cowboy Hall of Fame and Western Heritage Center

CATEGORIES: Best Western motion picture; documentary film; fictional television program; novel; non-fiction book; juvenile book; art book; magazine article, short story, or poetry; and musical composition. The Awards hope to bring about a desire to create a greater appreciation and a better understanding of our nation's Western heritage.

ENTRY INFORMATION: Application blanks can be obtained from the Public Relations Dept., National Cowboy Hall of Fame, 1700 N.E. 63rd St., Oklahoma City, Okla. 73111. Phone: (405) GR 8-1811.

THE INTERNATIONAL MANAGEMENT FILM AWARD COMPETITION

• The Society for the Advancement of Management will not hold a film competition in 1968; plans are underway to resume this program in 1969 and readers will be advised of entry dates, etc. when they are announced. •

EDITOR'S NOTE: Film awards programs reviewed in these pages have all been sponsored by recognized national or regional groups concerned with audiovisual media; other awards competition, initiated by individuals for profit, are reported on other pages of this Review.



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Two Golden Eagles in CINE competition bringing the total to fourteen Golden Eagles for film producers and clients

First Place for the United States at Ischia, Italy for the best educational children's film

A Blue Ribbon at the American Film Festival

First Place at the New York Film Festival

First and Second Place National Safety Council

"The Anytime City"
 "Never Among Strangers"
 "Hey! What's The Big Idea?"
 "The Day The Bicycles Disappeared!"
 "Under The Influence Of ..."
 "The Place To Turn"
 "The Budja Girl"
 "The Bold Ones"

Gere Starbuckel, Film Seller, 425 Fifth Ave., New York, N.Y. 10017 (212) MU 3-1093

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NOW YOU CAN SHOOT 35mm 2 x 2 COLOR SLIDE ORIGINALS ON 35mm EKTACHROME COMMERCIAL (ECO) AND OBTAIN FILMSTRIP RELEASE PRINTS OF NEW AND BETTER QUALITY USING THE SAME TECHNIQUE THAT HAS PROVED SO SUCCESSFUL FOR PROFESSIONAL 16mm FILMS.

This is the procedure:

1. Order 36-exposure cassettes of 35mm ECO, at \$5.50 each, from CFI for your original photography. Price includes processing and mounting.
2. Send exposed cartridges to CFI.
3. Processed and mounted slides are returned to you.
4. Assemble filmstrip material. You may include ordinary kodachrome slides, large-size transparencies, art, opaque color prints, titles, overlays, objects, etc. Send material to CFI with instructions for making your filmstrip negative.
5. CFI will manufacture a balanced filmstrip negative and an answer print on Eastmancolor positive.
6. Upon your approval of the answer print, CFI will make release prints on its unique, high-definition, non-scratching filmstrip printers.

PHOTOGRAPHING ORIGINALS ON EKTACHROME COMMERCIAL IS THE KEY TO BETTER RELEASE PRINTS OF YOUR FILMSTRIPS.



TV FILM AWARDS

THE NINTH ANNUAL AMERICAN TV COMMERCIALS FESTIVAL

New York City—May 22, 1968

Chicago—May 31; Toronto—June 4

Other U. S. & Foreign Cities—June-Sept.

ELIGIBILITY: Open to commercials broadcast in the U.S. and Canada for the first time during 1967. No limit on entries from sponsors, agencies, station or production companies.

CATEGORIES: TV-Forty product classifications plus one category for Classics, which must have been first telecast more than five years ago. A special International TV and cinema category is open to entries from all other countries. Radio entries are grouped by size of market reached.

JUDGING: By ten regional councils of prominent advertising executives, headed in 1968 by David Ogilvy, chairman of Ogilvy & Mather International.

CRITERIA: Outstanding commercials . . . based on strength of the sales message, visual and aural appeal and all-over technical skill.

AWARDS: A golden "CLIO" statuette to each Best of Product Category and Special Citation winner. Certificates to Runners-Up and 150 Finalists.

INFORMATION: 16mm reel of winners is available from Wallace A. Ross, Director, American TV Commercials Festival, 6 West 57th Street, New York, New York 10019. Phone: (212) LT 1-7060. •

THE NINTH ANNUAL INTERNATIONAL BROADCASTING AWARDS

Sponsored by the Hollywood Radio and Television Society

ELIGIBILITY: Open to radio and television commercials broadcast during 1968 in any nation in the world.

CATEGORIES: Eleven television and eight radio commercial categories. In addition, special sweepstakes awards for both television and radio at annual presentation dinner.

JUDGING: Forty creative screening panels meeting in several countries make initial judging. Final judging panel consisting of 23 judges representing advertising companies, advertising agencies, production companies and broadcasters.

CRITERIA: Excellence in broadcast and television commercial presentation including audio and visual quality, sales message impact, and overall technical skill and technique.

AWARDS: Special trophy presentations to winners in 11 television and 8 radio categories. IBA awards to approximately 250 finalists in judging. And, a special "Man of the Year" award presented annually to the person judged the outstanding man of the year in international communications.

INFORMATION: Additional information, entry forms and data on past winners may be obtained from the Hollywood Radio and Television Society, International Broadcasting Awards, 1717 N. Highland Ave., Hollywood, Calif. 90028. Phone: (213) 465-1183. •



Empire Photosound...innovators of sights and sounds in all media...now by computer

Unique in design . . . unique in presentation . . . a computerized, multi-media* distributor's show created for Toro Manufacturing. Three circular screens told the story in slides and motion picture with a three channel stereophonic sound track for music and message . . . all synchronized and cued on one magnetic audio and control tape by computer . . . the total show at the push of a button. For its success throughout the country, Toro awarded us their Oscar. Unusual? Yes.





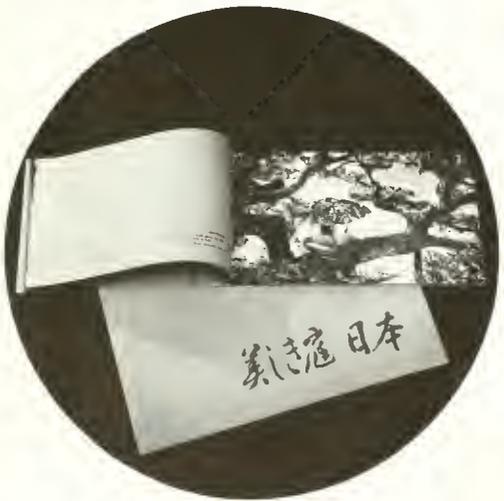
Empire Photosound excels in communicating your ideas. Whether the motion picture assignment is large or small, documentary, industrial, educational or entertainment, Empire Photosound is totally flexible in all film media and techniques. Its crews have traveled the world filming in all professional sizes and screen ratios from 16mm, to 35mm, to 70mm. Soundtracks have ranged from single channel to multi-channel stereophonic sound. Whatever the need, single or multi-media*, every staff effort is pooled to uphold the standards of quality associated with our productions.

Videotape productions are another part of the multi-media* capabilities of Empire Photosound. With extensive experience in corporation closed circuit communications, programs for teaching and training, experimental and documentary work, Empire Photosound is staffed in depth for both the production and distribution of videotapes to meet any need.

Publications to accompany motion pictures are produced at Empire Photosound to reinforce the visual communication of ideas. The booklet written and produced to accompany MY GARDEN JAPAN preserved the film's image for the viewer and promoted much good will. Incidentally, the book won a coveted award from the Printing Industry of America to stand with Empire Photosound's 1967 International Film awards:

- USA — 2 Cine Golden Eagle Awards
- Trieste — Diploma of Honor & Bronze Medal from International Flower Show
- Venice — Diploma — X Gold Mercury Film Festival
- Spain — Diploma — Bilbao Film Festival
- Ireland — Statuette of St. Finbar — Cork Film Festival
- Lisbon — 1st Prize — Science and Industry category; Lisbon Film Festival
- Berlin — Golden Ear — Berlin Agricultural Film Festival
- USA — Chris Award — Columbus Film Festival

*Multi-media at Empire means a total capability in all mass communication techniques. Whatever the problem in communicating ideas, Empire is prepared to meet it with a full scope of resources. See you at Expo '70.



Empire Photosound Incorporated

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THE COUNCIL ON INTERNATIONAL
NONTHEATRICAL EVENTS

OFFICE: 1507 M St., N.W., Suite 807, Washington, D.C. Mailing address: 1201 16th St., N.W., Washington, D.C. 20036. Phone: (202) 265-1136 James H. Culver, *Managing Director*.

OFFICERS: 1966-67: *President*, Alden H. Livingston (E. I. DuPont de Nemours & Co.); *First Vice President*, Reid H. Ray (Reid H. Ray Film Industries, Inc.); *Vice Presidents*, Charles Dana Bennett (Farm Film Foundation), Ralph P. Creer (American Medical Assn.), J. Edward Oglesby (Virginia Dept. of Education), Thomas W. Hope (Eastman Kodak Co.) Dr. Anna L. Hyer (National Education Assn.), Rev. David O. Poindexter (National Council of Churches of Christ), Dr. Don G. Williams (University of Mo. Kansas City); *Treasurer*, Alfred E. Bruch (Capital Film Labs Inc.); *Secretary*, Peter Cott (National Academy of Television Arts and Sciences); *Coordinating Director*, Dr. Harold Wigren (National Education Assn.); *Past Presidents*, Willis Pratt, Jr. (AT&T), John Flory (Eastman Kodak Co.).



OTHER DIRECTORS: Charles Bemant (Film-oscope Inc.), J. Carter Brown (National Gallery of Art), Ott H. Coelln (Business Screen Magazine), J. Walter Evans (retired), Charles Guggenheim (Guggenheim Productions, Inc.), Emily S. Jones (Educational Film Library Assn.), Stanley McIntosh (Teaching Film Custodians Inc.), Daryl I. Miller (American Dental Assn.), Willard Van Dyke (The Museum of Modern Art), Dr. Randall Whaley (American Council on Education).

ADVISORY COUNCIL: Jay Carmody, Judith Crist, Lou Hazam and Dr. William G. Carr.

COMMITTEE CHAIRMEN: Reid H. Ray, *Awards and Exhibition*; Willard Webb, *Editorial & Publications*; Charles Dana Bennett, *Finance*; Thomas W. Hope, *Information & Publicity*; Dr. Don G. Williams, *Nominating*; Charles Dana Bennett, *Patrons*; J. Walter Evans, *Road Show*; J. Edward Oglesby *Selection & Review*; CINE-NAM, Eyre Branch.

PURPOSE: CINE is a voluntary, non-profit organization established to coordinate the selection of U.S. non-theatrical, short subject, and television documentary motion pictures (including government films) for submission to overseas film festivals. CINE is supported by interested patrons (associate, professional, and sustaining).

INTERNATIONAL FILM COMPETITION

THE 20TH CANADIAN FILM AWARDS

Sponsored Jointly by
The Canadian Association for Adult Education,
The Canadian Film Institute and
The Canada Foundation

MANAGEMENT COMMITTEE: Consists of representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. *Secretary*, Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario.

CATEGORIES: Awards are given for films in categories. Films released during 1967 by Canadian Film producers are eligible for awards.

THE 15TH INTERNATIONAL ADVERTISING FILM FESTIVAL

Lido Di Venezia, Italy—June 10-15, 1968
Sponsored by the Screen Advertising
World Association Ltd.

MANAGEMENT: The Executive Council of S.A.W.A. is fully responsible for all policy matters in relation to the Organization of the Festival. All inquiries should be made to the Festival Director: Mr. B. H. Annett, Head Office, International Advertising Film Festival, 35 Piccadilly, London, W.1., England. Phone: 01-734-7621

ENTRY DATES: Books of Entry Forms and Delegate Registration Forms will be issued from the Head Office during March and completed Entry Forms must be returned by April 11 (Films) and May 10 (Delegates). Latest date for delivery of films to Venice is May 6.

CATEGORIES: Films will be judged by product categories. There will be 17 individual categories in each of the two groups — Cinema and Television and details of each category are included in the film entry books together with the regulations governing the entry of films.

JURIES: Two international juries, one for the Cinema and the other for the Television group, will be selected to judge all the entries.

THE SECOND ANNUAL ATLANTA INTERNATIONAL FILM FESTIVAL

Atlanta, Georgia: May, 1969

Atlanta's recently-initiated International Film Festival program was organized in 1968 under the auspices of "Forward Atlanta", the Atlanta Chamber of Commerce, Eastern Airlines, Inc., Cinema East Todd Films International, The Regency Hyatt House, and The Atlanta Arts Alliance. J. Hunter Todd is executive producer, at 1644 Tullie Circle, Atlanta, Ga. 30324. The mailing address: Drawer 13258K, Atlanta, Ga. 30324.

CATEGORIES: Feature motion pictures, theatrical short subjects, documentaries, television commercials, and experimental films were festival categories in 1968. Films and TV programs in dimensions from 70mm, 65mm, 35mm, 16mm and videotape accepted.

ENTRY DATA: no date for 1969 entries has been confirmed as yet but a tentative Festival date of May, 1969 has been set. These columns will provide further entry data as received.

THE 9TH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Sponsored by
The Confederation of European
Industrial Federations (CEIF)

Vienna, Austria — September 23-28, 1968

The industrial federations of West Europe, through their Confederation headquarters (Paris, France), send their best industrial motion pictures, chosen in national competition, to a different European capital each year for the world's most formidable competition. Entries from other lands, including the United States, must be submitted through similar national industrial federations, upon formal invitation to compete from CEIF.

The 9th International Industrial Film Festival is scheduled to be held in Vienna on September 23-28. A few notable changes have been announced, including abolishment of the Grand Prix for any one country and the adoption of two Grand Prix awards: one to be given for the best film in the categories for *public viewing*; the other to be awarded the *best specialized film* in the remaining six categories.

Eight Official Categories of Festival

Category A: Films about subjects of general industrial or scientific interest (economic, social or technical) or films contributing to the prestige of a sponsor, intended primarily for general audiences.

Category B: Films, other than sales films, about specific industrial products, materials or projects, intended primarily for general audiences.

Category C: Films, other than sales films, about specific industrial products, materials or projects intended primarily for special audiences.

Category D: Films about specific products or services, with a direct sales purpose, intended either for general audiences or dealers (excluding films for showing in paid time in cinemas or on television).

Category E: Films about scientific principles and research (excluding film used as a research tool) intended primarily for special audiences, including educational establishments.

Category F: Training films (for example, films on management measures for increasing efficiency, productivity, automation, human relations, vocational guidance) intended primarily for special audiences.

Category G: Films on accident prevention, occupational diseases, rehabilitation, health education and other aspects of social security.

Category F: Films on medical subjects intended for the medical or associated professions.

N. I. A. M. Submits U.S. Entries to Vienna

Entries: An official invitation to participate must be extended to the National Association of Manufacturers, as the U.S. host group, a sub-committee appointed by the N. I. A. M. has worked in cooperation with the U.S. Council on International Nontheatrical Events (CINE) to select official U.S. entries, if invited. Readers of this publication will be kept informed.

Commentary: The Editor of Business Screen has participated as an official U.S. delegate at two of the last three International Festivals and shares the view of many interested in the industry. (CONTINUED ON THE FOLLOWING PAGE 72)

The President's Council on Youth Opportunity

PRESENTS



with Jack Lemmon

"... BUT THERE COMES
A DAY WHEN THEY ASK
YOU WHY IT'S LIKE IT
IS FOR US ... AND ALL
YOU CAN DO IS SHRUG
YOUR SHOULDERS ... OR
SOMETIMES YOU SCREAM."



THERE COMES A DAY
produced by

**BYRON MORGAN
ASSOCIATES, INC.**
MOTION PICTURE
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WASHINGTON, D. C.
(202) 333-5155

Modern Talking Pictures Opens Two More Skyport Cinemas

Unique movie programs are now offered free at the Greater Pittsburgh and Honolulu International Airports as Modern Talking Picture Service, Inc., has inaugurated two new Skyport Cinema operations.

The free movie lounges seat 50 persons in Pittsburgh and 60 in Honolulu. They provide daily showings of sponsored films on sports, travel and business subjects; selected because businessmen are predominant in the audiences.

These are the ninth and tenth locations of this service for air travelers. Initial surveys indicate that the average time spent viewing films at Skyport Cinemas is about one hour per person. •

* * *

Bob Hope, Lynn Townsend Share "Man of Year" Honors

☆ Bob Hope has been named "Man of the Year" in international communications by the Hollywood Radio and Television Society.

He shares the honor with Lynn Townsend, chairman of the board of the Chrysler Corp., which sponsored Hope in a series of telecasts during 1967, and in the Christmas show from Viet Nam and the USO show from New York's new Madison Square Garden which were Nielsen blockbusters early this year.

This marks the first time the Society has named dual winners of the award, which were presented to Hope and Townsend at the 8th annual International Broadcasting Awards Presentation Dinner March 12 in Los Angeles. •

* * *

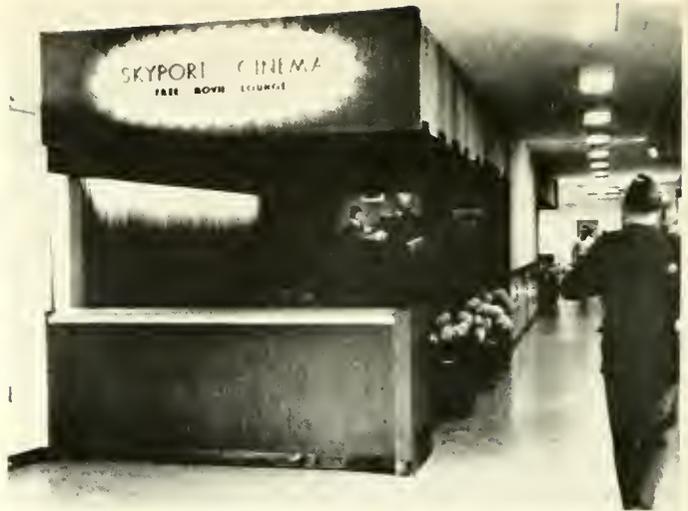
Record 2064 TV Commercials Entered in American Festival

The 1968 American TV Commercials Festival has reported a record 2064 entries in this year's competition, despite industry rumblings of budget cutbacks and lower production volume.

Entries are 126 above last year's competition, with one-third of them coming from outside of New York, the center of TV commercial production.

Film accounts for 93.2 percent of the total, with video tape at 6.8 percent. And exactly 90 percent of the entries are in color, up from 79 percent last year.

Sixty seconds is still the normal production length, although the economy-dictated trend to-



Skyport Cinema recently opened by Modern Talking Picture Service at the Honolulu International Airport; another is open in Pittsburgh.

ward 30-second lifts is already in evidence. More than 80 percent of the entries are 60's, while 10 percent are 30's.

Festival judging of both TV and radio entries continues through April 15. CLIO statuettes will be presented winners May 22 in Philharmonic Hall at Lincoln Center in New York. •

* * *

Murray Fairbairn to Coordinate Film Entries in ANDY Awards

☆ Murray Fairbairn has been selected by the ANDY Awards Committee of the Advertising Club of New York as coordinator for all film entries in the Fourth Annual ANDY Awards Competition covering print and broadcast ads and campaigns initially displayed in 1967.

Fairbairn is a producer with Communications Center, Inc., where he is in charge of preparing collateral film promotion material for clients of Basford, Inc.

and Basford PR-Promotion Inc., two of the agency's five subsidiaries.

The ANDY Awards will be announced and presented to winners in 21 categories April 4 at the New York Hilton Hotel.

* * *

John Bates Heads IBA Panel For Non-English TV Commercials

☆ John Bates, international sales director of Quartet Films, has been named chairman of the creative screening panel which will select International Broadcasting Award finalists in a special new category for non-English language television commercials.

A total of 31 nations are represented by more than 3,000 radio and television commercials in this year's competition. Of these, nearly 200 are entered in the special category for non-English language commercials.

The finalists are selected by Bates and the nine other men he named to his judging panel. •

Judging session for the 1968 American TV & Radio Commercials Festival as 54 New York ad executives meet with chairman David Ogilvy.



*we're
perfe*

e ct.

When we were Pathe Laboratories, New York, Color Service Company, Alexander Film Laboratories and Pathe Laboratories, Hollywood, we were, individually, pretty darn good. But now . . . we're Perfect! Seriously, what we're saying is that we are not four independent laboratories with a new corporate name, but a "system" of four interdependent labs — all working together — with the advantage of possessing the finest overall new facilities in America!

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OFFICE: 155 E. 44th St., New York, N.Y. 10017.

OFFICERS: Peter W. Allport, President; William D. Kistler, Vice President; Anthon C. Lunt, Administrative Secretary, Audio-Visual Service Committee.

MEMBERSHIP: Chairman: Willis H. Pratt, Jr. (American Telephone & Telegraph Co.); Committee Members: Thomas F. Battaglini (Schering Corp.); R. W. Bonta (General Electric Co.); Walter A. Burton (Honeywell Inc.); William J. Connelly (Union Carbide Corp.); James M. Creamer (Avondale Mills, Inc.); James G. Damon, Jr. (IBM World Trade Corp.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); Gerry G. Germain (Metropolitan Life Insurance Co.); James J. Graven (Bell & Howell Co.); John P. Grember (United Air Lines); Herbert L. Haft (Kinney National Service, Inc.); F. Barry Koss (Worthington Corp.); Frank Rollins (E. R. Squibb & Sons); Kenneth P. Schwartz (United States Steel Corp.); D.B. Ubel (Minnesota Mining & Manufacturing Co.)

PURPOSE: The Committee initiates and executes projects which will provide the 1300 "Audio-Visual Interest Group" members of the ANA with cost, technical, distribution and other information about business films and related audio-visual materials. •

**THE INDUSTRIAL
AUDIO-VISUAL ASSOCIATION**

OFFICE: (of Executive Secretary): Frederic J. Woldt, 313 Stanley Ave., Waukegan, Ill. 60085.

OFFICERS: William H. Buch (Lederle Laboratories), *President*; Frank Stedronsky (A.B. Dick Co.), *First Vice President*; William W. Walton (IBM), *Second Vice President*; John T. Hawkinson (Illinois Central Railroad), *Vice President-Illinois*; Gerald L. Johnson (Panhandle Eastern Pipe Line Co.), *Secretary*; Harold Read (Liberty Mutual Insurance), *Asst. Secretary*; Frederic J. Woldt (retired), *Exec. Secretary and Treasurer*.

DIRECTORS: Harry E. Paney (Arthur Andersen & Co.), *Central Region*; Robert F. Unrath (Port of New York Authority), *Eastern Region*; Marshall F. Hosp (General Mills), *Northern Region*; Martin M. Broadwell (Southern Bell Telephone Co.), *Southern Region*; Edward L. Carroll (Southern Pacific Co.), *Western Region*.

ADVISORY COUNCIL: William D. Davis (E.I. DuPont deNemours & Co.), *Constitutional Chairman*; James Craig (General Motors Corp.), *Historian*; Gerald K. Hall (National Cash Register Co.), *Membership Chairman*; Harold W. Daffer (Honeywell, Inc.), *Past Presidents Chairman*; Lee Coyle (Ohio Bell Telephone Co.), *Program Chairman-1968 Fall Meeting*; Fred Barker (California Packing Co.), *Program Chairman-1968 Annual Meeting*; Marshall K. Wayne (Armour &

INDUSTRIAL AUDIO/VISUAL ASSOCIATION: Co.), *Publicity Chairman*; Jerry F. Curto Jr. (Atchison, Topeka & Santa Fe Railroad), *Technical Chairman*.

PURPOSE: To study all means of audio-visual communications including creation, production, appreciation, use and distribution; to promote better standards and equipment, and to establish a high concept of ethics in the relation of members with associated interests. SPRING MEETING: San Francisco Hilton, May 1-3, 1968. FALL MEETING: Mall Motor Inn, Dayton, Ohio, Oct. 21-24, 1968.

**THE INDUSTRY FILM
PRODUCERS ASSOCIATION**

OFFICE (mail address): P.O. Box 1470, Hollywood Calif. 90028.

NATIONAL OFFICERS: Robert Hecker, *President*; Ira Thatcher, *Executive Vice President*; Mitchell Rose, *Financial Vice President and Treasurer*; Frederick Beelby, *Editorial Vice President*; James Newcom, *Chapters Vice President*.

PURPOSE: Study, discussion and exchange of ideas concerning the production of industrial, documentary, public relations and educational films; upgrading of standards and advancement of the "state of the art."

MEMBERSHIP: Primarily composed of industrial, business, educational, and aerospace and electronics film producers, directors, writers, cameramen and editors, along with sustaining members in commercial labs, equipment firms, independent production studios, etc.

PUBLICATION: Official publication of the IFPA is BUSINESS SCREEN.

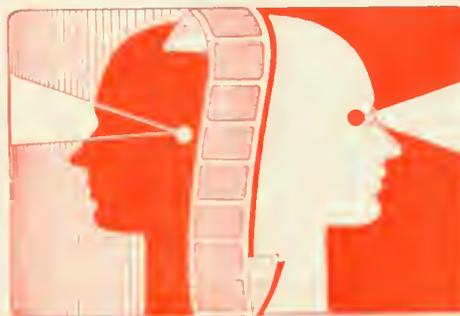
1968 ACTIVITIES: Ninth Annual National Conference and IFPA Film Awards Banquet in October in Southern California.

**THE NATIONAL COMMITTEE
ON FILMS FOR SAFETY**

OFFICE (of the Secretary): 425 North Michigan Ave., 5th Floor, Chicago, Illinois 60611.

OFFICERS: James T. Wadkins (Association of Safety Council Executives), *Chairman*; William Englander (National Safety Council), *Secretary*.

MEMBER ORGANIZATIONS: American Automobile Association, American Association of Motor Vehicle Administrators, American In-



Professional Organizations Serving the Business and Industrial Film User

.....

COMMITTEE ON FILMS FOR SAFETY:

Insurance Association, American Medical Association, American National Red Cross, American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, Association of Safety Council Executives, Auto Industries Highway Safety Committee, Automotive Safety Foundation, Insurance Institute for Highway Safety, International Association of Chiefs of Police, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Companies, National Fire Protection Association, The National Grange, National Safety Council, U.S. Air Force, U.S. Army, U.S. Bureau of Public Roads, U.S. Junior Chamber of Commerce, U.S. Navy, United States of America Standards Institute.

PURPOSE: A co-sponsored group of national organizations, with active interest in accident prevention through use of films, who wish to accomplish the following objectives: 1. To stimulate production and use of safety films. 2. To raise the quality of films produced. 3. To establish film evaluation standards. 4. To recognize film excellence in awards program. 1968 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 25th Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.). •

**THE NATIONAL VISUAL
PRESENTATION ASSOCIATION, INC.**

OFFICES: 663 Fifth Avenue, New York, N.Y. 10022. Phone: (212) 421-5282.

NATIONAL OFFICERS: Albert Jacoby (The

ORGANIZATIONS SERVING A-V USERS:

NATIONAL VISUAL PRESENTATION ASSN:

Sperry and Hutchinson Co.), *President*; Herbert Rosenthal (Graphic Institute Inc.), *Vice President*; Les Waddington (J.C. Penney Co.), *Vice President*; Mrs. Joseph V. Connolly, Jr., (Association of the Junior Leagues of America, Inc.), *Treasurer*; Edna C. Choo (The Point of Purchase Advertising Institute), *Secretary*; Jules S. Schwimmer, *Executive Secretary*.

MIDWEST CHAPTER OFFICERS: Howard Rice (Union Tank and Car Co.), *President*; F. E. Bronson (Quaker Oat Co.), *Vice President (user)*; Dan Kater (Modern Talking Pictures), *Vice President (Trade)*; Howard Jacobson (Helene Curtis Industries), *Secretary/Treasurer*.

PURPOSE: To advance and encourage the more effective use of visuals to promote better communication in industry, business, education and government. To increase the prestige of the visual communications specialist by adherence to the highest ethical standards.

ANNUAL AWARDS COMPETITION: Deadline for awards for the "Best Visuals of 1968" will be one month prior to "Days of Visuals" Program, scheduled for mid-September, 1968. The awards will be presented at the Awards Banquet in New York City. Date and exact location will be announced.

MEETINGS: Monthly luncheon meetings fea-

turing presentations of specialized audio-visual topics, September through June, in New York and Chicago. Visitors welcome. The 15th Annual "Days of Visuals" Exposition, Seminars and Awards Banquet will be held mid-September in New York City. (Exact date and location to be announced). •

BRITISH INDUSTRIAL & SCIENTIFIC FILM ASSOCIATION

OFFICE: 193-197 Regent St., London W1, England. Phone: 01-734-4536.

OFFICERS: Sir Peter Runge, *President*; The Earl of Drogheda, The Earl of Halsbury, *Vice Presidents*; Sir Arthur Elton, *Chairman*; Miles Pitts-Tucker, *Vice Chairman*; Dr. James Pryor, *Honorary Treasurer*; Tony Durant, *Director*.

PURPOSE: 1. To promote the use of film by industry and science in all fields of national development. 2. To encourage the exchange of information on the value, use and application of film in the fields of industry, science and, for this purpose, to employ lecturers, to arrange discussions, meetings and conferences and to publish or distribute books, journals, pamphlets and articles. 3. To support and carry out research, instruction and experiments in matters connected with use of film in the fields of industry and science, and to collect, collate and disseminate

information, data and statistics relating thereto. 4. To promote festivals and competitions, alone or with others, at which films can be screened, film equipment exhibited, papers read and discussed, and discussions organized on or incidental to the aims of the Association, to make awards and give prizes. 5. To take executive responsibility for participation in appropriate international film festivals, and to organize the selection of films to be submitted. 6. To cooperate with the Council of European Industrial Federations, the International Scientific Film Association, and other appropriate national and international organizations. 7. To sponsor or produce or in any other way to secure the production of films related to industry and science, particularly those likely (a) to generate an awareness at home and overseas of British achievement in industry and science and (b) to encourage exports. 8. To advise H.M. Government on possibilities of the production, distribution and use of film in industry and science to meet national needs at home and national purposes overseas. 9. To compile and publish the British National Film Catalogue as a record of all British and foreign films available in Great Britain; and to undertake, alone or with others, the appraisals of films, and to publish appraisals. •

EDITORS'S NOTE: Selection of official European entries for the annual International Industrial Film Festivals is made at various national industrial festivals held in France, Germany, Italy, etc. and sponsored by host groups of industrial users and producers there. •

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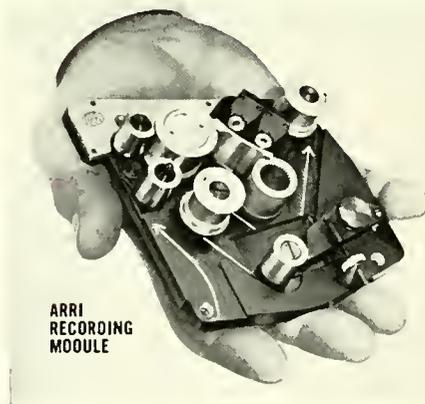
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EDUCATIONAL AND SCIENTIFIC Organizations Serving Audio-Visual Users

BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: P.O. Box 12866, Philadelphia, Pa. 19108. (Office of the Administrative Director).

OFFICERS: Howard E. Tribe, RBP, FBPA, (Academic Communications Facility, Health Science Center, UCLA), *President*; Stanley Klosevych, RBP, FRMS, FBPA (Bio-Graphic Unit, Canada Agriculture), *Vice President*; Richard C. Matthias, RBP Medical Illustration Section, Smith Kline & French Laboratories), *Secretary-Treasurer*.

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DIRECTORS: Robert A. Brown RBP (Medical College Hospital); Marianne Gaettens (Ontario Cancer Institute); Leonard Hart (Veterans Administration Hospital); David Lubin RBP, FBPA (Veterans Administration Center); Frank G. Minello RBP, FBPA; Charles G. Reiner RBP (Veterans Administration Hospital); Marshall V. Stokes II RBP, FBPA (Veterans Administration Hospital).

PURPOSE: The BPA was founded at Yale University in 1931 as a group of medical, dental, veterinary and natural science photographers. Active membership is limited to those professionally engaged in the practice of biophotography. The BPA is dedicated to the study and improvement of photographic science as applied to all things which live or have lived.

ACTIVITIES: The 1968 annual meeting will be held at the Biltmore Hotel in Los Angeles August 12-15. The 1969 annual meeting will be held at the Kahler Hotel in Rochester, Minn., August 18-21, 1969. Chapters hold area meetings for their respective members. Slide-tape lectures of outstanding papers presented at annual meetings are made available through the BPA's recorded lecture program.

OFFICIAL PUBLICATIONS: The Journal of the Biological Photographic Association; The BPA News, a bulletin of chapter activities. •

DEPARTMENT OF AUDIO/VISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

OFFICE: 1201 Sixteenth Street, N.W., Washington, D.C. 20036. Anna L. Hyer, *Executive Secretary*.

PURPOSE: The improvement of instruction through the better, wider use of audio-visual equipment, materials and techniques. Membership consists primarily of directors and specialists in colleges and universities, state depts. of education, and county and city school systems. School supervisors and administrators, classroom teachers, librarians and audio-visual specialists in the armed forces, in industry and among religious groups are included in membership of this NEA-affiliated a-v department.

CONFERENCES: National convention, Houston, Texas, March 24-29; Post 1968 convention conference, Mexico City; 1969: Portland, Ore., April 27-May 1; 1970: Detroit, Mich. April 26-30; 1971: Philadelphia, Pa., March 14-18, Joint DAVI-AASL and DAVI-DESP meetings in connection with the NEA convention, Dallas, Texas, July 1 and 2. Lake Okoboji Educational Media Leadership Conference, August 18-22, 1968.

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ACTIVITIES, 1967-68: DAVI convened task forces in these areas of concern: computerized booking and cataloging, professional education, media standards, role of the media professional in education. Operates a National Tape Repository of approximately 5,000 titles offering a recording service for educational institutions. DAVI has committees and commissions dealing with such areas evaluation of materials and instructional systems, history and archives, information science, legislation, professional education of media specialists, professional standards, radion and television, teacher education and technical standards. Works on joint projects with the Educational Media Council, American Assn. of School Librarians, National Assn. of Educational Broadcasters, Associated Organizations for Teacher Education. DAVI participates in activities of international organizations of the Teaching Profession, International Council for Educational Films, and in state and regional audiovisual conferences. It provides consultants for conventions of many national organizations.

PUBLICATIONS: Official organ is *Audiovisual Instruction* (monthly except July and August); *AV Communication Review* (quarterly). Published in 1966-67: *Educational Facilities with New Media*; *National Audio Tape Catalog*; *Language Laboratory and Language Learning*; *The State of Audiovisual Technology*; *Standards for Cataloging Coding and Scheduling Educational Media*; *Highlights of Schools Using Educational Media*; *Instructional Television Fixed Service (2500mHz): What It Is . . . How to Plan*; *DAVI Membership Directory and Data Book, 1967-68*; *Handbook for State Membership Chairmen*. Current publication list includes books and pamphlets in areas of AV instruction, TV, programmed instruction, educational technology, foreign language, educational uses of the computer, non-projected pictures. (Complete publications catalog available upon request.)

AWARDS and SCHOLARSHIPS: Pioneer Awards for long-time service in the AV field given at each national convention; DAVI Memorial Scholarship of \$1,000 awarded annually for graduate AV study.

THE EDUCATIONAL FILM LIBRARY ASSOCIATION

OFFICE: 250 West 57th Street, New York, New York 10019.

OFFICERS: James L. Limbacher, *President*; William J. Speed, *Vice-President*; Carolyn Guss, *Secretary*; Emily S. Jones, *Administrative Director* (at headquarters).

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EDUCATIONAL FILM LIBRARY ASSOCIATION:

profit educational institutions; (Service — 60 commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries); 35 sub-memberships and 325 personal memberships, for a total enrollment of 1269.

PURPOSE: To encourage and improve the production, distribution and utilization of educational films. EFLA conducts a film evaluation service.

1968 AMERICAN FILM FESTIVAL: To be held May 28-June 1, at the New York Hilton Hotel, New York City.

PUBLICATIONS: For members—Evaluations, bi-monthly magazine *Sightlights* which incorporates the previous EFLA Bulletin, Filmlist, Film Review Digest, and Service Supplements. Also books and pamphlets, described in publication list, which is available on letterhead request.

THE FARM FILM FOUNDATION, INC.

MAIN OFFICE: 1425 H. St., N.W., Washington D.C. 20005.

OFFICERS: Dr. Roger B. Corbett (New Mexico State Univ.), *President*; Mrs. Edith T. Bennett *Executive Vice President*; Anna Breckenridge (Potomac Grange), James E. Gibson (National Archives), William D. Milsop (National Council of Farmer Cooperatives), Virginia Smith (Women's Committee, Am. Farm Bureau Federation), *Vice Presidents*; Ken Geyer (Conn. Milk Producers Assn.), *Treasurer*; J. K. Stern (American Institute of Cooperation), *Secretary*; C.D. Bennett, *Special Consultant*; Lew B. Martin (Pope, Ballard & Loos), *Counsel*; Dickson Loos Pope, Ballard & Loos), *Asst. Treasurer*.

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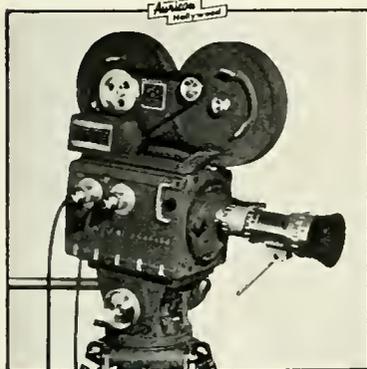
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(Either way, you get all the advantages of the System that's already been tested and proved in the field for years—Standard or Super 8 format.)

Operating instructions for either of these instant load sound projectors are the same:

1. Slip in a MoviePAK. 2. Flip a lever.

It takes less than two seconds to set up your film. And then everything happens at once.

Motion. On an 8" x 10-1/2" screen. In black and white

or full color. And because the projection lamp has its reflector inside, where 50 watts of power equals 500 watts in conventional machines, the image is brilliantly visible in full room light.

Sound. Using a Fairchild solid state amplifier. And this is full power, wide range, immediate sound. That everyone can hear. (The speaker is built in, but there's a plug for headsets or an external speaker.)

And changing or stopping a film is as easy as starting it:

1. Push a button.
2. Slide out the MoviePAK.

If you want your film to repeat continuously, one switch controls it. If you'd rather have the machine turn itself off when the film ends, just set the same switch for automatic stop.

Fairchild motion picture equipment. From the originator and leader of the 8 mm sound cartridge world. And the Fairchild MoviePAK. For instant communication.

See it for yourself.



The worlds of 8mm cartridge sound.

Education



Teaching aid

Industry



Sales presentations

Government



Military instruction



Self-instruction



On-job training



Job Training centers



Library



Trade shows



Medical education

Industrial Products Division
221 Fairchild Avenue
Plainview, L. I., N. Y. 11803

I'm looking. Send me your

- Industrial program, for use in
 Training, Sales, (Other)

Educational program, listing films available for

(Grades) _____ (Subjects) _____

NAME _____ TITLE _____

COMPANY _____ PHONE _____
SCHOOL _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

(PLEASE INCLUDE ZIP CODE FOR PROMPT DELIVERY)

FAIRCHILD

The scope of the 8 mm sound film is broader than the screen you show it on.

In fact, this medium is as big as your need to communicate.

Thousands of films, covering hundreds of subjects, are available, and the list continues to grow.

And with the MoviePAK System, your own film can be telling your story in an instant. On screen. On a desk top. And in your displays. Salesmen think of it as one for the road.

And educators have nicknamed this System "Teacher's Set."

The world of 8 mm cartridge sound.

Look into it.

© 1967 FAIRCHILD CAMERA AND INSTRUMENT CORPORATION

**THE ASSOCIATION OF
CINEMA LABORATORIES, INC.**

OFFICE: 1925 K St., N.W., Washington, D.C. 20006. Phone: (202) FE 8-3157.

OFFICERS: Sidney P. Solow (Consolidated Film Industries), *President*; W. D. Hedden (Calvin Productions, Inc.), *Vice-President*; Robert A. Colburn (Geo. W. Colburn Laboratory, Inc.), *Treasurer*; A. E. Bruch (Capital Film Laboratories, Inc.), *Secretary*; Preston B. Bergin, *Executive Secretary*.

BOARD OF DIRECTORS: Terms Expire Fall—1968: Class A—Robert F. Blair (Liberart International Corp.); Class B—W. A. Palmer (W. A. Palmer Films, Inc.); Class C—G. Carleton Hunt (DeLuxe Laboratories, Inc.); *Canadian Region*—E. W. Hamilton (Trans-Canada Films, Ltd.); *Western Region*—Sidney P. Solow (Consolidated Film Industries). Terms Expire Fall—1969: Class A—Burton Smith (Cine-Chrome Labs); Class B—George W. Colburn (Geo. W. Colburn Lab Inc.); Class C—Garland C. Misener (Capital Film Labs Inc.); *Northeastern Region*—Harold Hinkle (Pathe Labs Inc.); *Central Region*—William D. Hedden (Calvin Productions, Inc.); *Southern Region*—Dudley Spruill (Byron Motion Pictures, Inc.).

MEETINGS: Held semi-annually at the same time and place as the Society of Motion Picture and Television Engineers' conventions. •

**THE FILM PRODUCERS
ASSOCIATION OF MINNESOTA**

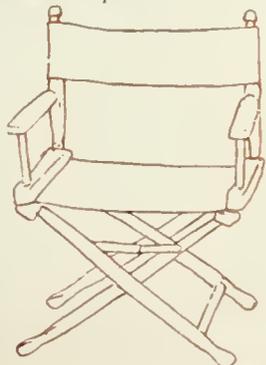
OFFICERS: Paul D. Rusten, (Rusten Film Assoc.), *President*; Anthony Lane (Anthony Lane Studios, Inc.), *Treasurer*; Art Nichol, Don Bajus, *Managers*, two- and one-year terms respectively.

MEMBERS: Countryman-Klang Film Productions; Empire Photosound, Inc.; George Ryan Films, Inc.; Promotional Films, Inc.; Rusten Film Associates; Anthony Lane Film Studios, Inc.; Studio One, Inc.; Image, Inc.; Sly-Fox Films, Inc.

PURPOSE: The advancement of the arts and crafts of film production for the betterment and improvement of the film industry; the establishment of improved client relations and the exchange of technical information.

PROJECTS: Advertising, publicity and public relations campaign to build recognition and prestige for the accredited local film producers; to enlighten business and industry in the types, uses and advantages of films, and to encourage wider use of films in training, selling, advertising and public relations.

MEETINGS: Third Monday of each month, 6:30 p.m., Minneapolis. •



**FILM PRODUCERS ASSOCIATION OF
NEW YORK, INC.**

OFFICE (of the Executive Director): 165 West 46th Street, New York, N.Y. 10036.

OFFICERS: Sam Magdoff (Elektra Film Prods. Inc.), *President*; Irving Hecht (Cinefects, Inc.), *Vice President*; Harold Friedman (Savage Friedman, Inc.), *Secretary*; Morris Behrend (WCD, Inc.), *Treasurer*.

DIRECTORS: John Babb (F&B/Ceco), Robert Bergmann (Filmex, Inc.), Lee Blair (TV & Film Graphics), Manny Casiano (Berkey Video), Ronald Cohen (Jerome J. Cohen), Thomas Craven (Craven Film Corp.), Daniel Eisenberg (Movielab, Inc.), Sanford Greenberg (MPO Productions), Robert Gross (American Film Prods.), Chuck Manno (VPI, div. Electrographic), Andre Moullin (Tele-Video Prods.), Lou Mucciolo (Audio Productions), Bill Sohl (EUE/Screen Gems), Chet Stewart (Reeves Sound Studios), Charles Ticho (Fred Niles Comm.), Thomas J. Lunford (Pelican Films), *Past president*.

PRODUCER MEMBERS: Allegro Film Productions; American Film Productions, Inc.; Audio Productions, Inc.; John Bransby Productions, Inc.; Colodzin Productions, Inc.; Communications Group, Inc.; Thomas Craven Film Corp.; Directors Group, Inc.; Dynamic Films, Inc.; Elektra Film Productions, Inc.; EUE/Screen Gems; Farkas Films, Inc.; Filmex, Inc.; Filmfair, Inc.; Focus Presentations, Inc.; Allen A. Funt Prods, Inc.; Galfas Productions, Inc.; Group Productions; Henkin-Faillace Productions, Inc.; Henry Jaffe Enterprises/Clayco Films, Inc.; Kim & Gifford Productions, Inc.; James Love Productions, Inc.; Marathon International Productions, Inc.; Motion Associates East, Inc.; Motion Associates East, Inc.; Movierecord, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Fred A. Niles Communications Centers, Inc.; Pelican Films, Inc.; PGL Productions, Inc.; The Place for Filmmaking, Inc.; Producing Artists, Inc.; Rose-Magwood Productions, Inc.; Savage Friedman Productions, Inc.; Phil Schultz, Productions, Inc.; Spectra Films, Inc.; Henry Strauss Productions, Inc.; Tele-Video Productions, Inc.; TV & Film Graphics, Inc.; The TVA Group, Inc.; Leslie Urbach Associates, Inc.; VIAfilm, Limited; VPI, Div. Electrograph Corp.; WCD, Inc.; Willard Pictures, Inc.

ASSOCIATE MEMBERS: ABC Camera Corp.; Animated Productions, Inc.; Berkey Video Services, Inc. Bonded Service, div. Novo Industrial Corp.; Camera Service Center, Inc.; Cineffects, Inc.; Jerome J. Cohen, Inc.; Du Art Film Labs, Inc.; F&B Ceco, Inc.; General Camera Corp., Manhattan Sound Studios; Mecca Film Laboratories Corp.; Movielab, Inc.; Perfect Film Laboratories; Precision Film Labs, Inc.; Preview Theatre, Inc.; Recording Studios, Inc.; Reeves Sound Studios; Charles Ross, Inc.

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization.



**Trade and
Professional
Organizations
Serving the
Audio-Visual
Industry**

**Associations of Dealers,
Engineers, Laboratories
and Producers in the U. S.,
Canada and Abroad**

through membership meetings and active committees, works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate all elements of the industry.

**International Producer
and Laboratory Groups**

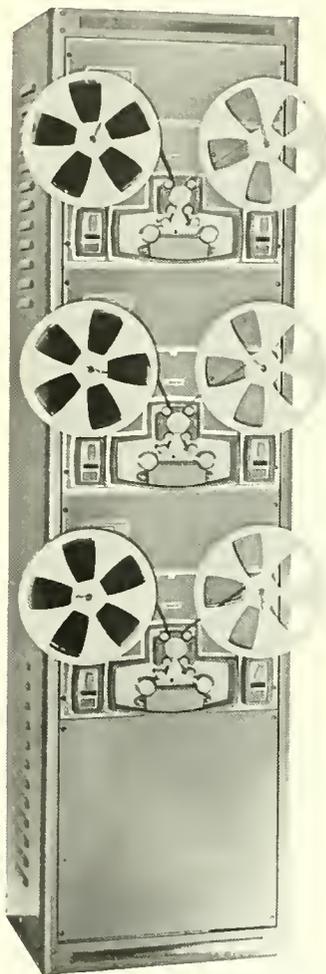
**THE ASSOCIATION
OF MOTION PICTURE PRODUCERS
AND LABORATORIES OF CANADA**

OFFICE (of the President): 12 Shuter Street, Toronto 1, Ontario; (of the Executive Secretary): Suite 512, 55 York Street, Toronto 1, Ontario, Can.

OFFICERS: Heinz A. K. Drege (Williams, Drege & Hill Ltd.); *President*; Mort Lesser

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MODEL M12-3S

Complete dubbing system self-contained in single cabinet including interlock motors for "distributor" or "sync/selsyn" system. Reproduce amplifiers consist of Omega interchangeable modules. Three regulated power supplies included. Zero level outputs of 600 ohms. 1200' capacity for standard or split-apart reels, local or remote control.

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International Industry Trade Organizations:

CANADIAN PRODUCERS & LABORATORIES:

(Lesser Studio Ltd.), *Vice President*; Roger J. Beaudry (Pathe-Humphries of Canada Ltd.), *Honorary President*; Frank A. Young, *Executive Secretary*.

DIRECTORS: Jack V. Gettles (Canawest Film Productions); Maxine Samuels (ASP Productions Ltd.); Anton Van de Water (Van de Water Films Inc.); Guenther Henning (Western Films Limited); David Bier (David Bier Studios & Film Laboratories); Frank Latchford (Moreland-Latchford Productions Ltd.); Robert C. Crone (Film House Ltd.); Frank Tate (Photo Importing Agencies Limited).

MEMBERSHIP: Canadian firms, proprietorships, partnerships, corporations and agencies engaged in motion picture production or laboratory work are eligible for Active Membership (voting). Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership (nonvoting). Present membership: 60 Active Members; 15 Associate Members; Total 75.

PURPOSE: To promote the common interest of those engaged in the motion picture production and laboratory industries in Canada by maintaining the highest possible standards in the production of motion pictures for industrial, commercial, theatrical, or television release; to represent the industry in its relations with government, other associations and the public at large; to encourage government agencies to have their films produced by private producers.

ACTIVITIES: 1. To continue to promote the quality and use of Canadian private film production and laboratory industries. 2. To encourage all governments and government agencies to let more and more film production via tender to private producers, and to produce fewer films themselves. 3. To cooperate with the Federal Government in the launching of the Canadian Film Development Corporation. 4. To take an increasingly important part in the staging of the impressive annual Canadian Film Awards competition.

FEDERATION OF SPECIALIZED FILM ASSOCIATIONS

OFFICE (of the Secretary): 2, Bouchier Street, London, W. 1, England. Telephone: 01-734-3781. J. Neill Brown, M.A., *Secretary*.

PURPOSE: The Federation represents and promotes the interests of all branches of the specialized film industry through its constituent member Associations: (1) Association of Specialized Film Producers representing the producers of cinema shorts, documentaries, sponsored industrial and Government films. (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon, animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representatives.

INTERNATIONAL QUORUM

OF MOTION PICTURE PRODUCERS (IQ)

OFFICE (of the President): 1214 Elizabeth Ave., Charlotte, N. C., 28204, U.S.A.

OFFICERS: Walter J. Klein (Walter J. Klein Company, Ltd.), President; Matt Farrell (Matt Farrell Productions, Inc.), Vice-President; Jack R. Rabius (K & S Films, Inc.), Secretary-Treasurer.

GOVERNORS: Walter G. O'Connor (Walter G. O'Connor Company); Knut-Jorgen Erichsen (Centralfilm A/S, Oslo, Norway); Jack E. Carver (JPI, Inc., Denver, Colorado); Walter J. Klein, Matt Farrell, Jack R. Rabius.

MEMBERSHIP: Members include 50 non-theatrical motion picture production companies, situated in 31 marketing areas of the United States, plus one company in each of Australia, Belgium, Canada, Denmark, Finland, Germany, Greece, India, Japan, Kenya, Mexico, Norway, Portugal, Puerto Rico, South Africa, Sweden, Switzerland, Turkey, United Kingdom, and Yugoslavia.

PURPOSE: This is an international network of non-theatrical producers of films for industry, government and television. Purposes are to assist in the exchange of ideas, information and understanding among its members, to broaden the horizon of each member through affiliation with member-producers located strategically throughout the world; to raise the professional standards of non-theatrical motion pictures by examples of excellence; to share among members new concepts and technology for the betterment of motion pictures; to exchange information on personnel, equipment and markets for the good of all members; to provide members with information on photography and recording conditions in each area, and to simplify and render more productive the operations of all members.

☆ Also see listing of Screen Advertising World Association Ltd. on following page.



SUPER-8 ☆ 8mm or 16mm

Movie DUPLICATES

**Finest-Quality Kodachrome
COLOR or BLACK & WHITE**

PROFESSIONALS: We are Specialists in . . . 8mm to 16mm Blow-Ups. ★ 35mm or 16mm to 8mm or Super-8 Reductions ★ A & B Roll Printing. ★ 8mm & 16mm Eastman Internegs. ★ 8mm & 16mm Eastman Color Release Prints. ★ B & W Reversal Dupes. ★ Dup Negs. ★ B & W Positive Release Prints. ★ Single 8mm Printing. ★ Soundstripping, Splicing, Etc.

- ✓ FAST SERVICE on Mail-Orders.
- ✓ Finest QUALITY Work.
- ✓ Guaranteed SATISFACTION!

Send for our latest PROFESSIONAL Price-List.
Write Dept. 5

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Our thanks...

...to the Motion Picture Academy of Arts and Sciences
for the nomination for Best Documentary of the Year...

...and our thanks to those who made
this nomination possible...

CHARLTON HESTON-Narrator **ED LEVY**-Writer-Director
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CHARLIE BYRD-Original Music

Carl V. Ragsdale
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International Trade Groups

SCREEN ADVERTISING WORLD ASSOCIATION LTD.

OFFICE: 35 Piccadilly, London W.1, England. Cables: FESTIFILM LONDON W.1.

OFFICERS: Jean Mineur and Ernest Pearl, *Honorary Life Presidents*; Massimo Momigliano, *President*; Jacques Zadok and Y. Takahashi, *Vice Presidents*; B.H. Annett, *Director General*.

PURPOSE: To promote and develop cinema screen advertising on an international basis; to assist in the promotion and trade among members of the Association by provision for distribution facilities and a central information service; and by arranging for the exchange between members of information for their mutual assistance.

1968 ACTIVITIES: The Association is responsible for the organization of the International Advertising Film Festival. The 15th International Advertising Film Festival will be held during the period June 10-15, 1968, at Venice Lido.

National Organization of Professional Engineers

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

HEADQUARTERS: 9 East 41st Street, New York, New York 10017.

OFFICERS: G. Carleton Hunt (Deluxe Laboratories, Inc.), *President*; Deane R. White (Photo Products Dept., E. I. du Pont de Nemours & Co.), *Executive Vice-President*; Ethan M. Stifle (Eastman Kodak Co.), *Past President*; William T. Wintringham (Bell Tel. Laboratories, Inc.), *Engineering Vice-President*; Rodger J. Ross (Canadian Broadcasting Corp.), *Editorial Vice-President*; Joseph T. Dougherty (E. I. du Pont de Nemours), *Financial Vice-President*; E. B. McGreal (Producers Service Co.), *Conference Vice-President*; Wilton R. Holm (AMPTP), *Sections Vice-President*; Max Beard, *Vice-President for Education Affairs*; William G. Hyzer, *Vice-President for Instrumentation & High-speed Photography*; Richard J. Goldberg (Houston Fearless Corp.), *Vice-President for Motion Picture Affairs*; J. S. Courtney-Pratt (Bell Tel. Laboratories), *Vice-President for Photo Science Affairs*; Richard S. O'Brien (CBS Television Network) *Vice-President for Television Affairs*; H. Theodore Harding (E. I. du Pont de Nemours), *Secretary* 1967-68; Saul Jeffe (Moviex, Inc.), *Treasurer* 1968-69; Lewis A. Bernhard, *Executive Secretary*.

LOCAL SECTION CHAIRMEN: Thomas A. Barr, 4618 Panorama Dr., *Huntsville, Ala.* 35801; Harold P. Bolton, 4000 Ocean Beach Blvd., *Cocoa Beach, Fla.*; John F. X. Browne, Jr., 2820 W. Maple Rd., *Troy, Mich.* 48084; Harold J. Eady, 15 St. Mary St., *Toronto, Ont., Canada*; Ted Fogelman, 1057 S. Ogden Ave., *Los Angeles, Calif.* 90019; Robert O. Gale, 343 State St., *Rochester, N.Y.* 14650;

MOTION PICTURE & TV ENGINEERS:

Fred W. Gerretson, 415 2nd St. N.E., *Washington, D.C.* 20002; George F. Golden, 14708 Dover Ave., *East Cleveland, Ohio* 44112; Allen F. Hilliard, 164 N. Wacker Dr., *Chicago, Ill.* 60606; Hubert Jenkins, 1600 Clifton Rd., N.E., *Atlanta, Ga.* 30333; Edward Kornstein, 6 Holiday Rd., *Wayland, Mass.* 01778; William M. O'Rork, 161 Eighth Ave. N., *Nashville, Tenn.* 37203; Arnold C. Schieman, 155 58th Ave., *Laval Des Rapids, Que., Canada*; Edgar A. Schuller, 90-05 63rd Ave., *Rego Park, N.Y.* 11374; Burton Smith, 4075 Transport St., *Palo Alto, Calif.* 94303; Herman Urschel, 947 S. Gilpin St., *Denver, Colo.* 80209.

CHAIRMEN/SMPTE ENGINEERING COMMITTEES: Dr. F. P. Brackett (Technicolor Corp.), *Color*; Arthur J. Miller (Horizon Towers North), *Film Dimensions*; Frank H. Riffle (Carbons, Inc.), *Film Projection Practice*; A. Earl Quinn (Kodak), *Instrumentation & High Speed Photography*; James L. Wassell (Hollywood Film Co.), *Laboratory Practice*; Roland J. Zavada (Kodak), *16mm and 8mm*; Fred Hynes (Todd-AO, Inc.), *Sound*; Dr. Harry W. Knop, Jr. (E. I. du Pont de Nemours & Co.), *Standards*; Richard E. Putnam (General Electric), *Television*; F.M. Remley, Jr. (University of Michigan), *Video Tape Recording*.

CONFERENCE: 103rd, Century Plaza Hotel, Los Angeles, May 5-10, 1968.

National Organization of Audio-Visual Dealers

THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 3150 Spring Street, Fairfax, Virginia 22030.

CONTACT: Don White, *Executive Vice-President* or James P. Thompson, *Vice-President & General Manager*.

MEMBERSHIP: A trade association of the commercial audio-visual industry; membership consists of (1) A-V dealers and film libraries; (2) A-V materials' producers; (3) A-V equipment manufacturers; and (4) independent A-V suppliers' representatives.

PURPOSE: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

1968 ACTIVITIES: The NAVA Convention and Trade Show: Sheraton-Park Hotel, Washington, D.C., July 13-16.

BOARD OF DIRECTORS: Max H. Rarig (Rarig's, Inc.), *Chairman of the Board*; Frank S. Bangs (Frank Bangs Co.), *President*; John C. Ellingson (Inland Audio-Visual Co.), *First Vice President and President Elect*; P. Ray Swank (Swank Motion

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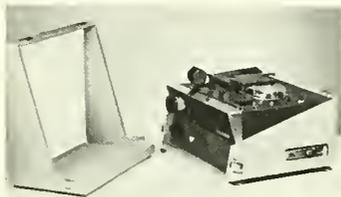


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Take your
story anywhere
with the battery-powered
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Think of it! The COURIER requires no plugs, no cords, no outlets, no setting up of speakers/screens. You simply turn a button for instant showing of your synchronized sight/sound story. Program stops automatically at end and is ready to repeat. Battery-pak delivers 10 average showings per day. Battery recharges from 110 V. outlet. And the COURIER weighs only 15 pounds!



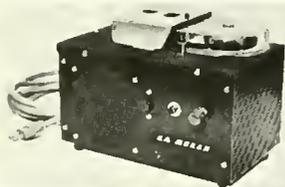
TUTOR

Filmstrip with cartridge sound. No records to break, jump or wear. Self-contained screen. Ideal for small groups.



MAESTRO III

Ideal for internally produced presentations. Extremely flexible complete tape recorder. Voice can interject over program. Programs can be constantly updated. Operates any automatic remote control slide projector.



PLA-MATIC 83

A dual-track cartridge tape player for synchronizing slides, filmstrips, or automated displays. The PLA-MATIC is ideal where the projector is used independently of the recorded playback. Transistorized amplifier and speaker are combined in one neat, lightweight package.

LA BELLE INDUSTRIES, INC.

502 S. Worthington St., Oconomowoc, Wis. 53066

NATIONAL AUDIO-VISUAL ASSOCIATION:

(CONTINUED FROM THE PRECEDING PAGE 40)

Pictures), *Second Vice President*; Alan P. Twyman (Twyman Films), *Secretary*; Boggs E. Huff (Allied Sound-Visual Education, Inc.), *Treasurer*.

DIRECTORS-AT-LARGE: Robert J. Potter (Photoart Visual Service); August F. Northorn (A-V Communications, Inc.); Paul Cox (Coast Visual Education, Hollywood); C. M. Meserve (A. H. Rice Co., Inc., Manchester, N.H.).

REGIONAL DIRECTORS: A. D. Dunbar (Dunbar & deZeng Co.); Nelson C. White (Nelson C. White-Ideal Pictures); C. W. Petty (Christian Film Service); R. R. Hiller (Midwest Visual Equipment Co.); C. Van Henkle (Henkle Audio Visuals); Arnold Nored (Curriculum of Texas, Inc.); W. M. Sanzenbacher (Audio-Visual Supply Co.); Jacques Lambert (La Centrale Audio-Visuelle, Inc.).

EX OFFICIO: Robert P. Abrams (Williams, Brown & Earle Co., Philadelphia); Harvey Marks (Visual Aid Center, Denver); Albert R. Bailey (Bailey Films, Inc., Hollywood); Don E. Warner (Audiotronics Corp., North Hollywood); Mike Swank (Swank Motion Pictures, Inc., St. Louis); C. A. Nichols (Newman Visual Education, Inc.); Jerry Denbo (Western Audio-Visual Representatives, San Mateo, Calif.).

PRINCIPAL COMMITTEES: John C. Ellingson, *Convention*; Ellsworth C. Dent, *Educational*; Mike Swank, *Film Council*; Robert P. Abrams, *Industry & Business Council*; P. Ray Swank, *Membership*; Hazel C. Sherrill, *Nominating*; Harvey Marks, *Religious Council*; Claude C. Laval, *Resolutions*; Max Rarig, *Long Range Planning*; Ainslie Davis, *Technical Standards*; William Kirtley, *Building*.

PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*; *The NAVA Trade Directory*, coded to show services and products available (free on request); *The Audio-Visual Speakers' Guide 1964* (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request).

Civic and National Film Council Groups

CHICAGO FILM COUNCIL, INC.

OFFICE: 309 W. Jackson Blvd., Suite 100; Chicago, Ill. 60606. Phone: (312) 939-6056.

OFFICERS: Jerry Curto, Jr. (Santa Fe Railroad), President; Jack Lusk (Modern Talking Pictures), Vice President; Gordon Hempel (Sterling Movies, Inc.), Secretary; Robert Doyle (U. S. Steel Corporation), Treasurer; Frank Bronwell (Chicago Cinema Club), Program Director.

DIRECTORS: Darryl Miller (American Dental Association); Richard Edmundson (Illinois Public Aid Commission); William Kruse (Audio-Visual Media, Inc.); John Colburn (John Colburn Associates); Bernard Mack (Filmack Studios); Donald Buck (Coronet Films); Robert Konikow (Advertising and Sales Promotion); Robert Seipp (WTTW-TV); Dan Bjick (Illinois Bell Telephone Company); Ray Hyde (Bell & Howell).

PURPOSE: The purpose of the Council is to promote, improve, and extend the use of films and other audio visual materials for commercial, informational, cultural, and socially constructive purposes, and to seek progressive methods of film production, distribution, and effective use of films.

THE FILM COUNCIL OF GREATER COLUMBUS

OFFICES: Center of Science and Industry, 280 E. Broad Street, Columbus, Ohio 43215, and Film Dept., Columbus Public Library, 96 So. Grant Avenue, Columbus, Ohio 43215.

OFFICERS: Dr. D. F. Prugh (Director, Franklin County Historical Society), *President*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Executive Vice-President*; Mary A. Rupe (Film Librarian, Columbus Public Library), *Secretary-Treasurer*.

TRUSTEES: G. Roger Cahaney President, (Sterling Movies U.S.A.); Dr. Edgar Dale (Research Associate of the Bureau of Education, Ohio State University); Carl M. Lenz, (President, Modern Talking Picture Service); Dr. Robert M. Wagner (Chairman, Dept. of Photography, Ohio State University); Charles W. Vaughn (Director of Communications Arts Department, Xavier University).

PURPOSE: To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The use of films by these organizations in the Columbus area and the state is also stressed.

1968 ACTIVITIES: The 16th Annual Columbus Film Festival will take place October 24 and 26, 1968. This year's Chris Award banquet will be held at the Fort Hayes Hotel on

(CONTINUED ON THE FOLLOWING PAGE 96)

SINCE 1942 SCRIPTS
LIVE ACTION SLIDE
FILMS ANIMATION
TITLES OVER FORTY
EXPERIENCED PEOPLE
CREATIVE ARTS STUDIO
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YOU
WORK
WITH
US...**



**TWO
COMPANIES
WORK
FOR
YOU!**

*and
it's our
25th
Birthday*



On the theory that two heads are better than one, a two-in-one service is yours when either BETTER SELLING BUREAU or ROCKET PICTURES, INC. works for you.

BETTER SELLING BUREAU—provides you with sales and marketing specialists who plan, create and write complete audio-visual programs designed just for you—to meet your specific objectives.

These programs, utilizing the most modern methods of communication and with new, fresh concepts might include:

- Recruiting and Selection
- Sales Training
- Selling Presentations
- Sales Promotions
- Public Relations
- Merchandising
- ... or you name it!

Better Selling Bureau through its national network of audio-visual dealers can provide ready-made audio-visual sales training programs for General Business and Industry, Life and Casualty Insurance and Banking—as well as Supervisory Training, at a fraction of the program's original cost.

ROCKET PICTURES, INC.—with almost a quarter century of broad experience in motion picture and filmstrip techniques and recognized for its consistent top quality production—produces all audio-visual materials as well as supplementary media required.

Companies such as Farmers Insurance Group, Investors Diversified Services, Title Insurance & Trust Company, Union Oil Co. of California, United California Bank... to name a few, are enjoying the benefits of this two-in-one service.

Why not enjoy these same benefits? Let both companies work hard for you, too!

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Please send us information regarding available ready-made programs for:

GENERAL SALES TRAINING SUPERVISORY TRAINING
 LIFE INSURANCE CASUALTY INSURANCE BANKING

We are considering a film for the following purpose _____

What steps do you suggest we take? _____

Name _____ Title _____
Company _____
Address _____
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Secondly, our BNC has a variable mirror shutter. We feel that forcing a cameraman to shoot with a 175 degree shutter at 24fps is ridiculous. Using ND filters and varying "f" stops just isn't enough. Our conversion is truly professional — designed for professionals.

A word about our reflex optical system — superb! Don't just take our word for it. Compare! Look through the focusing tube of a "racked-over" BNC, or a Mark II, or an Arri, or any BNC reflex conversion — the CSC REFLEX BNC has the brightest, clearest ground glass image.

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Mitchell makes great cameras. The BNC is incomparable. CSC has maintained Mitchell quality levels throughout the conversion with all of the original BNC features intact . . . even down to our steel washers that have been hardened and precision ground for a lifetime of smooth operation.

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CANADIAN AFFILIATE: CINEVISION LTEE., MONTREAL

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78 Million Audience for American Oil "Holidays"
☆ American Oil Company motion pictures helping promote "Travel U.S.A." were shown to an estimated 1967 total audience of 78¼ million in theaters, on television and in community and school group audiences in states served by the firm.

The combined total of viewers in these principal areas of distribution showed an increase of nine per cent over the previous year, according to J. M. Patterson, public relations director of American Oil.

The *Happy Holidays*' series of four 28½-minute color motion pictures, presenting highlights of travel interest in *Illinois, Michigan, Washington, D.C.* and the *Great Smoky Mountains*, were shown on television and to 16mm audiences; abbreviated 4½-minute versions of all four titles were also given extensive TV exposure. A 35mm theatrical release of the *Smokies*' film received extensive cinema showings.

The *Smokies* short subject played 3,347 show-days in 1967 to an estimated audience of 1,673,000. The longer travel films were shown to 15,143 community, club and school audiences totaling 774,293 viewers. Television booking of both the 28½-minute and abbreviated versions accounted for 1,853 station requests to audiences estimated at 75,787,000. Modern Talking Picture Service, Inc. is the exclusive distributor of American Oil films to TV stations and 16mm groups. Paramount Pictures distributed the theatrical short on the *Smokies*.

Several of the *Happy Holidays*' films were produced by Parthenon Pictures, Hollywood; the *Smokies* picture was produced by Matco Associates, Inc. Another Matco production, *Happy Holidays in the Ozarks*, is scheduled for a premiere in May and will be available for bookings shortly.



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SIGHT & SOUND

Japanese, European Reaction Enthusiastic to Photo Expo 69

☆ Industry leaders in Japan, Germany, England and France have responded enthusiastically to the formal presentation of plans for Photo Expo '69, representatives of the National Association of Photographic Manufacturers reported upon their return from trips to Europe and Asia.

Malcom N. Smith, NAPM president and president of Argus, Inc., flew to Tokyo to present the plans to industry leaders and the press in Japan. Joseph T. Morris, NAPM executive vice president, hosted similar meetings in Cologne, Paris and London.

Smith reported the Japanese were particularly enthusiastic about the "Universe of Photography" concept.

Norris found European executives similarly impressed with the all-inclusive theme. In addition to individual company interest, Norris reported that a joint West German government-industry institutional exhibit was under consideration. "It seems certain that such an exhibit will be staged at Photo Expo," he reported, "although its exact nature has not been determined."

Similar interest in industry-government sponsored exhibits was found in Great Britain and France. Among the trade organizations represented at the meetings were the Camera Industries of West Germany, West German Photographic Manufacturers Assn., Cologne International Fairs, Photographic Chemical Industry Assn., West German Fine Mechanical & Optical Industry Assn., Syndicat General des Industries Photographiques, British Photographic Manufacturers Assn., and British Photographic Export Group.

Honorary "Dr. of Stagecraft"

Degree Given W. T. "Doc" Cook
☆ An honorary "Doctor of Stagecraft" degree, recognizing more than 35 years of producing and staging such General Electric events as Association Island Meetings, Share Owner Meetings and management conferences was presented to W. T. "Doc" Cook at the 1968 General Managers Conference at Belleair, Fla., recently.

The "degree" was signed by Fred J. Borch, GE president and chief executive officer; G. L. Phillippe, chairman of the board; J. Stanford Smith, vice president and group executive, Information Systems Group; Ralston B. Reid, general manager, Advertising and Sales Promotion; and Ray W. Bonta, manager, Audio-Visual Communications.

Cook's unique contribution to industrial showmanship and the field of communication was recognized and praised by Borch at the final session of the Florida Management Conference.

Cook retires March 1 after many years as manager of staging of the GE Audio-Visual Communications Section, Advertising and Sales Promotion Department.

* * *

Government Markets Services Dept. Formed By Eastman Kodak

☆ Eastman Kodak Company has formed a government markets services department as part of its marketing general-management staff.

The new department will provide specialized staff assistance to the company's various domestic marketing divisions and to the Customer Equipment Services Division, in matters pertaining to government business.

Robert D. Schulz, formerly manager of Kodak's government-sales division, has been named director of the department.

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Wall Street waives "no cameras" rule for crew with NPR.

For their hour-long documentary special "Wall Street," sponsored by Xerox and screened by ABC Television, Wolper Productions obviously needed to shoot the action on the trading floor of the Stock Exchange. But because a Hollywood feature crew shooting there with its cranes, lights and cables had previously caused a drop in trading, the Governors of the Stock Exchange had ruled that cameras would never again be allowed in there.

They had since made an exception: Life magazine had been allowed to send a still photographer onto the floor with a Leica. Wolper told the Governors that sync-sound film footage could be shot with a camera no more obtrusive than the

Leica, that no lights, tripods, clappsticks or AC power would be needed, and that business would not be interrupted.

The Governors were sceptical; so Wolper took an NPR and a Nagra to the office of the Stock Exchange's President. The Wolper cameraman, wearing a dark suit, demonstrated that the NPR could be carried in one hand like a briefcase, that it ran in total silence and that he would need no other equipment. So the Governors gave their permission, and "Wall Street" got made.

Anywhere you can go with a briefcase, you can go with the NPR. You get blimp-free silence in a camera that weighs only 20 pounds. You also get precise reflex viewing,

registration-pin movement, steady shoulder-resting, a rotating two-lens turret, a constant-speed motor with sync-pulse generator and automatic clapper; and, of course, a five-second magazine change. May we send you our 16 page brochure?

Franchised dealers: east coast: F&B CECO, Camera Mart, Camera Service Center, General Camera Corp., SOS Photo Cine Optics and Claus Gelotte, middle west: Behrends Inc. and Victor Duncan Co., south: Frye Photo, west coast: Gordon Enterprises, Mark Armstead and Brooks Camera Sales and rental services.

eclair

the screen executive

NEWS OF STAFF APPOINTMENTS & A-V INDUSTRY DEVELOPMENTS

Pepper Named Head of Ford's Film and Communications Dept.

☆ Johna Pepper has been named manager of a new Film and Electronic Communications Department on Ford Motor Company's Public Relations staff.

The new department combines radio and television news and feature activities, formerly headed by Pepper, with motion picture production and distribution.

Before joining Ford, Pepper was director of remote shows for NBC's "Wide Wide World." •

* * *

dent of operations, has signed a new long-term contract with Perfect Film Laboratories, Inc.

Crane will continue to oversee operations at all four of the Perfect facilities — 54th Street and 106th Street in New York and in Colorado Springs and Los Angeles.

Perfect Film Laboratories, Inc., one of the nation's largest cinema laboratories, is a subsidiary of Perfect Film and Chemical Corporation, Manhasset, New York. •

* * *

Crane Heads Perfect Film Lab Operations on Long-Term Pact

☆ Robert G. Crane, vice-presi-

Cahney Elected President, Director of Sterling Movies

☆ G. Roger Cahney has been

lected President of Sterling Movies, Inc., according to an announcement by Charles F. Dolan.



G. Roger Cahney

president of Sterling Communications, Inc., the parent company.

Cahney was also elected to the board of directors of Sterling Communications and has been

named a senior vice president of that company. He joined Sterling Movies in 1958 and was appointed executive vice president in 1964. •

* * *

Provato to Direct Audiovisuals at the Wilson Harrell Agency

☆ Leonard J. Provato has been named to the newly created post of audio-visual supervisor at the Wilson Harrell Agency of Westport, Conn., according to Howard Markoff, executive vice president.

Previously self-employed and an instructor at the Famous Photographers School, Provato has won several awards for his work in the Connecticut area and frequently serves as a judge in local photo competitions. •

* * *

Dean Coffin to Head Western Sales for MPO Repeater Div.

☆ Dean Coffin has been appointed western regional sales manager of the repeater projector division of MPO Videotronics, Inc. His appointment is the result of expansion of Videotronic 8 sales activity on the West Coast.

Coffin has 25 years experience in marketing and communications, having served as a vice president at Jam Handy in Detroit and Wilding in Chicago during his career. He has directed more than 30 stage productions and written two novels.

In his new assignment, he will be headquartered at MPO Hollywood, 800 N. Seward St., in Hollywood. •

* * *

Prigozy Named Engineering VP at Robins Industries

☆ Stephen Prigozy has been elected vice president-engineering of Robins Industries, Corp. His responsibilities will include Genarco, Inc., the Robins subsidiary that manufactures spot lights, slide projectors and other high intensity carbon arc light sources. •

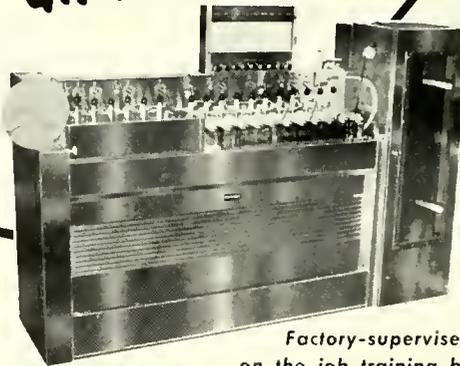
* * *

Marshall Named Ampex VP

☆ Nathaniel M. Marshall has been named vice president, marketing, industrial and educational products for Ampex Corporation's consumer and educational products division.

Marshall will be responsible for marketing closed-circuit videotape recorders, television cameras and associated Ampex video equipment. •

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Motion Pictures For Business



World in Focus

Business Film Trends Abroad Reported
by Robinson P. Rigg, European Editor

BITAIN'S ECONOMIC PROBLEMS are forcing on the trend towards motion pictures which contain direct messages for audience groups with specific interests and employ uncomplicated production techniques. Sponsors need to achieve greater penetration with their communication methods and business film producers are working out ways of tightening up production schedules so as to produce more films quicker, but without loss of quality.

A number of recent events illustrate a new sense of purpose in sponsored films.

Within weeks of devaluation, the British National Export Council staged a series of conventions held simultaneously throughout the country to advise small manufacturers how to take advantage of the situation.

Two Films Help to Keynote Presentations

At each meeting the keynote presentations were on film — *Action '68* to motivate the businessmen, produced by Michael Forlong in 48 hours from camera to projector and *Small Boats* a six-minute cartoon film presenting the facts about devaluation and export sales, produced by Beryl Stevens of Larkins



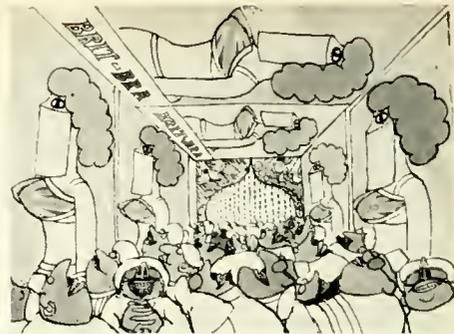
"We have got to make the most of it, get off our fannies, stop moaning . . . get out and sell"
—Sir Derek Pritchard, Chairman of the British National Export Council, in film prologue . . .

Studios in a record time of five days from storyboard to screen.

As guest speaker at the annual meeting of the Incorporated Advertising Managers Association, representing Britain's major advertisers, I was asked many questions about the cost effectiveness of sponsored films — and it was clear that advertisers are taking a cold hard look at budgets and they need to see evidence of results if they are to include motion pictures in their campaigns.

"Cost Per Viewer-Impression" of Films

Fortunately the evidence is there — colleague Jane Senior of BUSINESS SCREEN'S London office recently analysed a selection of public relations and motivational films according to a formula she describes as 'cost per viewer-impession'. Sponsors have welcomed this approach because it breaks away from direct comparisons between the production costs of film and the other media and



Explaining principles of export trade to businessmen is mission of "Small Boats" sponsored by the British National Export Council.

falls in line with other cost effectiveness formulae — cost per 1,000 for Press, audience ratings for TV and percentage response for Direct Mail. And it takes into account the plus factors of motion pictures.

An important result of her accounting was that Brian Cox PRO of the Midland Bank Group confirmed her estimated cost per viewer-impession of about 20 cents. He is supported by Midland Bank General Manager Linton who recently said "I had always considered that film was an expensive way of communicating with people — but I was totally wrong."

A Cost Formula for Sales Promotion Films

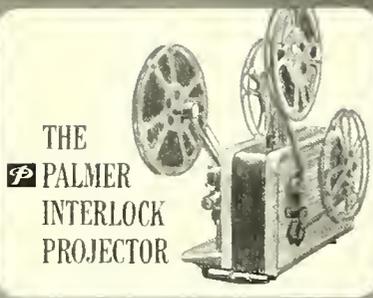
Another cost formula, to establish a ceiling budget for sales promotion films shown exclusively by company representatives to invited audiences or in customers' offices has been discussed by the British Industrial and Scientific Film Association. This is based on the estimated value of each member of the audience in terms of the cost of a representative's time when visiting them in their offices.

Audiences are really under the microscope and all sponsored film libraries report that the demand for sponsored films is rapidly outstripping the supply. Sound Services report that in 1967 nearly 20 million people saw films borrowed from the library and a BUSINESS SCREEN spot check in February revealed that 1,400 films had been dispatched in a single day — and this was by no means a record this year.

Sound Services Ships 2,000 Titles Daily

Significantly the Sound Services' library claimed that the demand from audiences was for over 2,000 films a day, every day of the year and they notified sponsors each month of the extra prints required to meet requirements. (A survey carried out in 1966 by the British Industrial Film Association revealed that the median number of prints needed for British audiences was 30 per title — and the demand has increased by over 30% since that date.)

One of the reasons for the sudden increase in demand is acceptance of film by students as a prime source of information. Britain has also witnessed an explosion in the number of universities and colleges since World War II. Today's students are impatient to absorb knowledge and they find film covers many (CONTINUED ON THE FOLLOWING PAGE 55)



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Compact, play-anywhere design and ease of operation give you interlock screenings wherever you please.

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The JAYARK Super/8's superior advantages are indeed unprecedented. It has limitless uses at every level of industry, business, education, health care, science and government. Perfect for in-plant and schoolroom instruction. Plays vital role in sales, public relations, and sales promotion. Works unattended in store windows, on counters, at exhibits. Provides best possible film presentation; longer film life... Ask for full details!

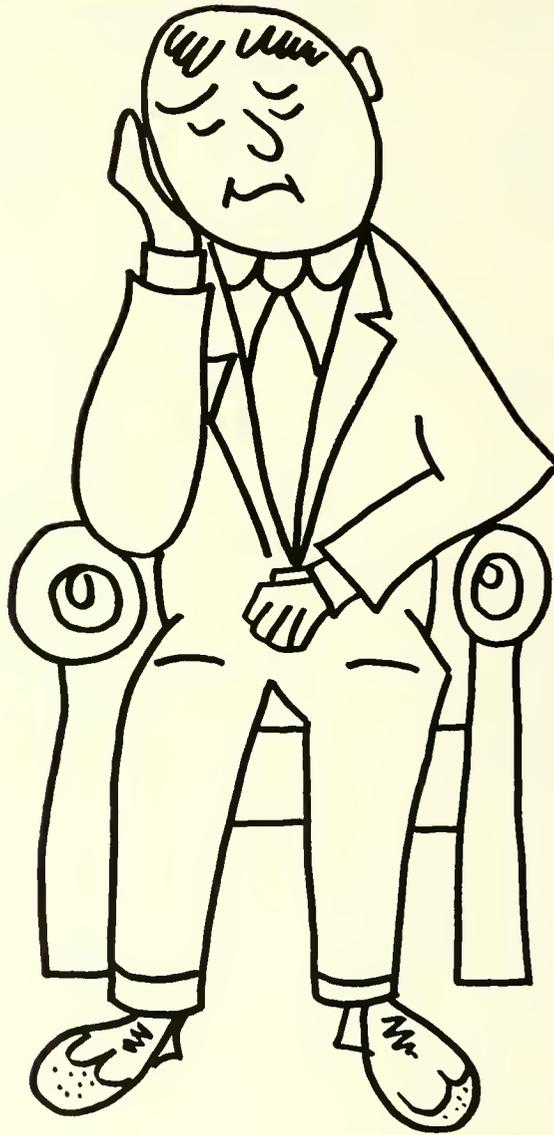
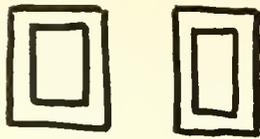
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16mm Animation Camera and Stand

16mm Oxberry Animation Camera 5326-01, interchangeable with Filmstrip/Slide Camera Model 5327.

Automatic-Focus Mechanism 5330-10. Focus cam cut to specific lens, facilitates zooms by eliminating time consuming hand focusing.

Stand with self-supporting column 5330-00. 4" diameter keyed column assures accurate tracking, motorized camera/lens carriage facilitates zooms. Unmarked zoom scale permits laying out various zooms by cameraman.

Automatic Remote Controlled Reticle Projection 5320-30. 16mm reticle markings projected onto table top shows size of art work covered, aids planning pans and zooms.

Zoom Counter 5330-20. Registers camera height in hundredths of a field with 28mm lens.

Film Plane Focusing Mount and Viewfinder 5330-11. Focusing is automatic by moving camera (film plane); lens remains fixed to carriage assuring accurate tracking on optical center. Built-in viewfinder with ground glass reticle shows exact field covered by camera.

28mm Micro-Nikkor Lens 5320-50. Fits into Oxberry Coaxial Mount to insure accurate tracking and permits lens to be interchangeable with longer focal length 55mm lens without changing tracking of stand.

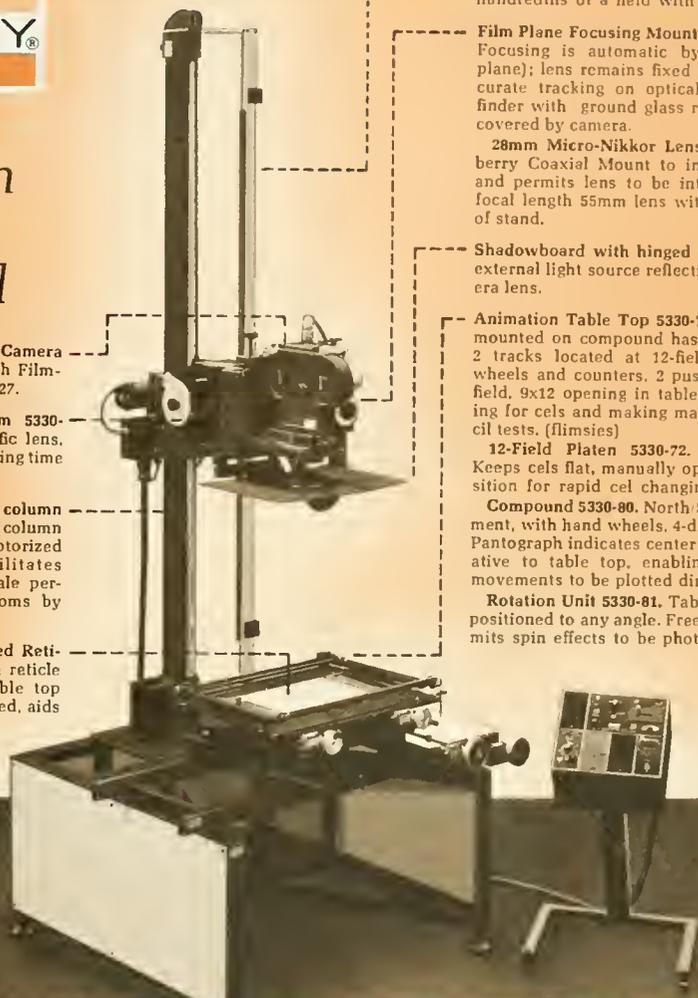
Shadowboard with hinged wings 5330-36. Reduces external light source reflections from reaching camera lens.

Animation Table Top 5330-71. Aluminum table top mounted on compound has 4 peg tracks for pans, 2 tracks located at 12-field position with hand wheels and counters, 2 push tracks located at 18-field, 9x12 opening in table top allows underlighting for cels and making mattes from cels and pencil tests. (filmsies)

12-Field Platen 5330-72. (Water white glass). Keeps cels flat, manually operated, locks in up position for rapid cel changing.

Compound 5330-80. North-South-East-West movement, with hand wheels, 4-digit counters and locks. Pantograph indicates center of camera aperture relative to table top, enabling complex compound movements to be plotted directly onto pantograph.

Rotation Unit 5330-81. Table top can be manually positioned to any angle. Free wheeling rotation permits spin effects to be photographed rapidly.



MODEL 5332-00



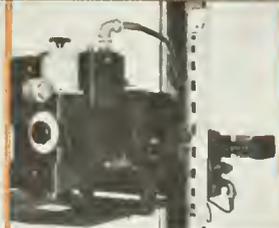
Model 5326, 16mm Animation Camera has intermittent registration film movement, built in stop-motion motor, 170° rotating shutter with manual controls for dissolves and fades. Viewfinder has precision ground glass reticle. Camera is interchangeable with Model 5327 35mm Filmstrip/Slide Camera on same viewfinder.



Animation table top, platen, compound, rotating ring. Table top shown with 2 standard peg tracks at 12-field and 2 accessory push tracks at 18-field position. Art work or cel fits on foam rubber insert for best results when working with multiple cels. Compound positioned by hand wheels N/S-E/W using lead screws for extreme accuracy. Counters indicate position in 0.1" increments. 360° manual rotating unit.



Pantograph, conveniently adjacent to compound controls indicates (camera) center on table top. Planning moves on pantograph permits complex animation movements to be easily executed.



Camera/lens carriage position registered by incremental zoom counter reads in 1/100 of a field, to facilitate making zooms. Zoom scale supplied unmarked; can be marked with zoom movement as shown so that a great variety of zooms can be preplanned. Since lens remains in fixed position on carriage, and camera is used to focus, zoom scale is linear for all fields.



Shadowboard with hinged wings shown from underside. Hinged wings allow for clearance of top lights for close-up work.

FOR FURTHER INFORMATION, WRITE ON COMPANY LETTERHEAD

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Flexibility for 35mm filmstrip/slide photography double (full) frame and single (half) frame

OXBERRY's unified concept* offers quality proven features never before available in one complete unit.

5330-00 Stand with self-supporting column. 4-inch diameter keyed column assures accurate tracking; motorized camera/lens carriage facilitates photographing different size art work.

5330-10 Automatic Focus Mechanism, focuses to 1:1. Focus Cam cut to specific lens permits rapid sizing of art work without time consuming hand focusing.

5330-60 Filmstrip Table Top 32x40x 1/4 inch mahogany. Has removable insert for transparency photography.

5330-12 1:1 Focus Cam, for 55mm lens. Allows 2x2 transparencies to be easily reproduced.

5320-30 Automatic Remote Controlled Reticle Projection. Reticle markings projected onto table top show size of art work covered.

5327-01 Oxberry Filmstrip / Slide Camera (interchangeable with Oxberry 16mm Animation Camera Model 5326-01).

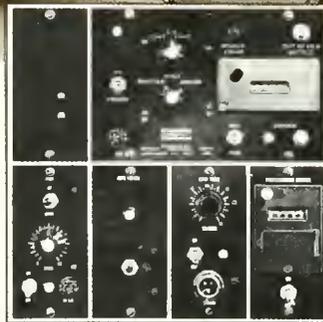
5330-11 Film Plane Focusing Mount & Viewfinder. Focusing is automatic by moving camera (film plane), with lens remaining stationary. Built-in viewfinder has ground glass reticle, matched to film plane, with single frame, double frame & 16mm markings. Reticle shows field covered by camera.

5320-50 55mm f/3.5 Micro-Nikkor Lens. Coaxial mount allows lens to be interchanged with wide angle 28mm lens (accessory) without loss of optical center (28mm lens available with separate automatic focus cam).

5330-35 Underlight unit with glass insert in table top for transparency photography.

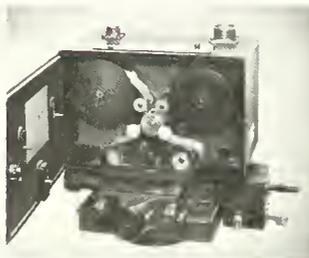
MODEL 5333-00

Shutter/Interlock/Advance control permits independent or interlocked operation of shutter and film advance • Resettable Electric Frame Counter indicates exact frame in aperture at all times • Continuous/Stop-motion/Time exposure controls provides choice of 1/4 second or manual time exposure • Automatic Timer (accessory) 1/2 to 15 second exposure settings in 1/2 second increments.



5327-71 Master Control Console contains all operating controls for camera and stand, has plug-in printed circuit boards and relays.

Electric Camera/Lens carriage positioning control simplifies sizing • Reticle Projection control interlocked to shutter prevents accidental exposure while viewing. • Preset Frame Counter (accessory) enables predetermined number of frames to be exposed



Model 5327, 35mm Filmstrip/Slide Camera. Precision film advance operates independently of exposure. Viewfinder has ground glass reticle with remote controlled projection. Film plane focusing offers focusing independent of sizing. Camera is interchangeable with Model 5326 16mm Animation Camera on same viewfinder.

*The "unified concept" incorporates a specially designed OXBERRY camera, lens mount, viewfinder, automatic focus and column alignment mechanism all designed as an integral unit with the stand. This concept is a result of the technological advances pioneered over 10 years in OXBERRY'S professional Master Series Animation Stand.

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RMP Associates, Industrial Film Division of Rose-Magwood Productions, Inc.
1414 Sixth Avenue, New York, N. Y. 10019 New York, Hollywood, Chicago, Toronto and London

(CONTINUED FROM THE PRECEDING PAGE 50)

subjects not yet covered by works of reference.

Other important people use films as source material. Listen to Peter Hobday, deputy editor of *The Director* one of Britain's most influential business journals

"... I use film as a source material. If I am writing about a certain industry I find it immensely useful to see a range of films made by that industry, at one sitting, to get a feel of the subject before I go to talk to the heads of the companies that sponsor them."

Screenwriters Guild Honors Sponsored Films

Finally, the Screenwriters Guild have honoured two sponsored films with major awards this year: — *Dead Safe*, sponsored by Millbank Films for Imperial Metal Industries is made to encourage good safety habits in hunters when handling shot guns — and *Good as Gold* made by Guild House Films for Hovis bread to encourage housewives to use more bread in preparing party snacks.

It certainly looks as though sponsored films in Britain are really going to get out and sell ideas and products — and at the same time maintain the production values which has gained them more Grand Prix at the International Industrial Film Festivals than any other nation.

* * *

Confravision Bringing British Businessmen Face to Face with Audiovisual Format

☆ The General Post Office (GPO) in Great Britain is currently testing a new business

World in Focus

communication system, called Confravision, which may be made available for public service in the 1970s.

Confravision uses closed-circuit television links between studios which the GPO plans to establish in major English cities. Businessmen of a London firm who wish to hold a "meeting" with their opposite numbers in Edinburgh will go to a local studio at an agreed time while the Edinburgh contingent did the same.

As planned and currently being tested, each studio would have a conference camera which can be trained on one, three, or five participants seated at a large desk-like table. Another camera is positioned behind a translucent screen opposite the desk. Diagrams, charts, sketches and the like can be drawn on this and viewed at the remote studio as they take shape.

In addition, facsimile transmission and receiving equipment and a photocopier are installed in an anteroom so that documents can be transmitted in advance of the actual conference.

Simple switches enable users to control the cameras and desk microphones. A control box is used to switch in the blackboard camera, switch off the sound or to switch in a tape recorder.

The studios are acoustically treated to in-

sure intelligibility and the voice levels of a normal discussion are easily picked up.

The lighting in the studio is from the ceiling, providing sufficient illumination, without discomfort, for good picture rendition.

Because the system is still in the research stage, the GPO has not yet determined final tariff costs for use of the service. Visitors to the trial studios are asked to fill out questionnaires giving their opinions about the applications and potentials of the service.

If the service proves viable, the first links will probably be between two or three large cities. Also under consideration is the possibility of large users establishing studios in their own offices, eliminating frequent trips to the GPO studios.

* * *

National Film Selections to be Made as Europe Prepares for International Festival

☆ National industrial film selections to be entered in the eight official categories of the 9th International Industrial Film Festival, opening in Vienna, Austria on September 23, are being scheduled all across Europe in the coming months.

Members of national Confederations of Industry within such countries as Britain, France, Germany, Italy, Holland, Italy (members of the Confederation of European Industrial Federations (CEIF) are competition hosts. In Britain, the British Industrial and Scientific Association is assisting that country's industry group in the selections.

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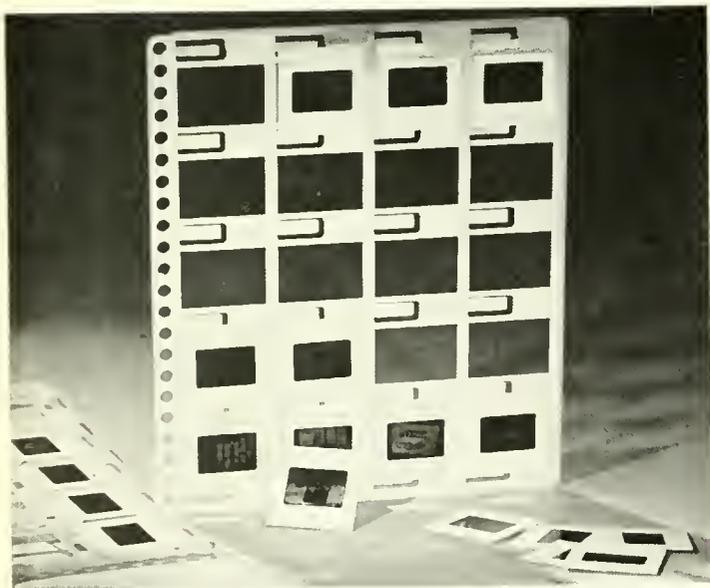
CONCERTO FOR LISA John Cacavas



*Dear Mr. Producer
When you deliver my filmstrips
please send them in Plasticans. We prefer
Plasticans because they are strong, light
weight, have well-fitting lids and
because it's so easy to remove the film
without damage. You may use any of
their six standard colors.*
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Consolidated Eastman Kodak Report Shows Records for '67

☆ Eastman Kodak Co. sales and earnings reached new highs in 1967, according to William S. Vaughn, chairman, and Louis K. Eilers, president.

For the first time since 1938, the report consolidated the business of Kodak companies worldwide, with results of previous years recast on the same basis.

Sales for 1967 were \$2,391,542,000, 11 per cent above 1966. Net earnings for the year were \$352,257,000, up \$5.6 million, or two percent, from the 1966 total. This equalled \$4.37 per common share versus the \$4.30 per share in 1966. Eilers and Vaughn noted that despite the economic uncertainties of 1967, "sales and earnings advanced to record levels, marking more than a decade of uninterrupted growth. Photographic supplies, equipment and related items generated sales of \$1,952 million, an increase of 12 percent."

Kodak reported expenditures of \$200 million (more than any previous year) to augment existing plants, to modernize production methods, and to build new manufacturing and marketing units in the U.S. And, an additional \$52 million was spent outside the U.S. for additions, replacements and improvements.

Looking to 1968, with guarded optimism, Vaughn and Eilers said, "Barring the development of unexpected trends or events that could restrict general business activity, we look to 1968 as a good year for Kodak."

* * *

Republic Corp. Has Highest First Quarter Earnings Ever

☆ Republic Corporation recently reported that its first quarter net earnings from operations were the highest ever in the history of the company, gaining 97% over last year. Republic is the parent company of Consolidated Film Industries, one of the nation's leading film processors.

Republic net earnings for the quarter ending Jan. 31, 1968, were \$1,579,000 compared with restated earnings of \$799,000 in the same period last year. Republic's net sales for the quarter were \$24,062,000, 26% above the same period a year earlier. •

Holland-Wegman Labs Acquire Labcraft International Corp.

☆ Holland-Wegman Laboratories, Buffalo, have acquired Labcraft International Corp., in Cleveland, Ohio. The facility at 4019 Prospect Ave., is now being operated as a wholly-owned subsidiary of Holland-Wegman.

Robert F. Blair, president of Labcraft until its acquisition, has retired from operational responsibilities and has been retained as a consultant by Holland-Wegman.

The largest processor of professional motion picture film in Ohio processes and prints color and black and white film for the industry throughout the midwest and south.

Holland-Wegman, founded in 1952 is a subsidiary of the Niagara Frontier Services, Inc., Buffalo, a diversified company with annual sales of more than \$42 million.

* * *

MPO Videotronics Sales Top \$15 Million During Fiscal 1967

☆ MPO Videotronics, Inc. recently announced total sales of \$15,276,225 for the fiscal year ending October 31, 1967. This compares with sales of \$14,642,191 for the previous year.

MPO earnings after taxes were \$375,236, after deducting the company's after tax loss of \$57,073 from a discontinued joint venture. 1967 earnings equalled 81 cents per share. Last year's net income after taxes was \$238,568 which included \$14,672 profit from discontinued joint venture. 1966 earnings equalled 51 cents per share. •

* * *

☆ At the annual board of directors meeting of MPO Videotronics, Inc., which followed the recent annual shareholder's meeting, a ten percent stock dividend was declared.

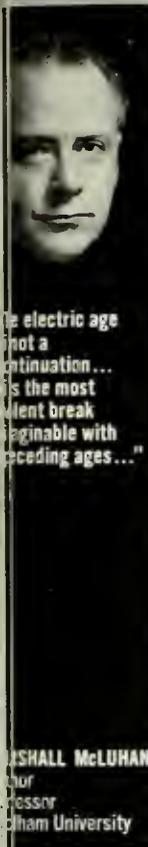
The dividend is payable April 12 to shareholders of record on March 25.

* * *

Superscope Earnings at High. Fifty Percent Dividend Declared

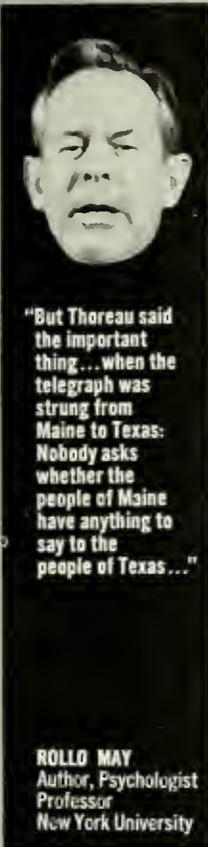
☆ Superscope, Inc., U.S. distributor for Sony tape recording equipment, recently announced a 32.5 percent increase in after tax earnings for the fiscal year ended Dec. 31, 1967, and a 50 percent stock dividend payable April 5 to stockholders of record on March 20th. •

THE MESSAGE OF HUMAN POSSIBILITY REACHES... EVERYONE



"The electric age is not a continuation... it is the most violent break imaginable with preceding ages..."

MARSHALL McLUHAN
Professor
Yale University



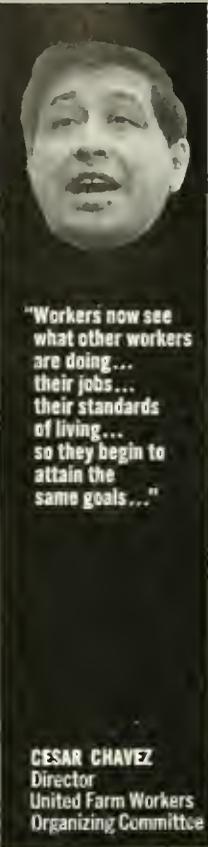
"But Thoreau said the important thing... when the telegraph was strung from Maine to Texas: Nobody asks whether the people of Maine have anything to say to the people of Texas..."

ROLLO MAY
Author, Psychologist
Professor
New York University



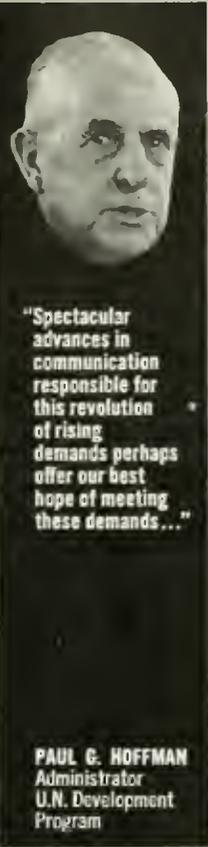
"Multi-national corporations... have created an interwoven network of communications... developing means for peoples... getting to know each other... exchanging loyalties... cultural interest... as well as knowledge and technology..."

COURTNEY BROWN
Dean
Columbia University
School of Business



"Workers now see what other workers are doing... their jobs... their standards of living... so they begin to attain the same goals..."

CESAR CHAVEZ
Director
United Farm Workers
Organizing Committee



"Spectacular advances in communication responsible for this revolution of rising demands perhaps offer our best hope of meeting these demands..."

PAUL G. HOFFMAN
Administrator
U.N. Development
Program



"30 years ago... no magazine had 3 million circulation... today 16 do. We are dealing increasingly with a better educated and younger audience. This whole country is getting younger."

WILLIAM ATTWOOD
Editor-in-Chief
Cowles
Communications, Inc.



"I couldn't care less whether you think the way I think as long as you know the way I think... The only thing I know for sure is the fact that an idea can't die... is valid..."

MIKE NESMITH
The Monkees

THE MESSAGE OF THE DISSATISFIED IS... CARRIED BACK

THE INFORMATION EXPLOSION

or
What Happened To Innocence

This film (16mm. 14½ min. color) brings together leaders from different fields to consider the changing role of communications and its impact around the world.



COWLES COMMUNICATIONS, INC.
Interoffice Correspondence from New York

DATE January 11, 1968
TO Marvin C. Whatmore
FROM Dick Collins
SUBJECT Film on "The Information Explosion"

Jeremy Gury, Vice President and Creative Director of Ted Bates, called "to express his admiration for this film" and to request permission (granted) to use the film in seminars he and Archie Foster, President of Ted Bates, are running in Scandana via, France and Tokyo.

The film will be used to demonstrate the interrelationship of ideas and how the information explosion has provided ideas that can be used both in print and electronic advertising.

cc: Gardner Cowles
Art Hettich

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"Enormous Interest" in Exchange Under Beirut, Florence Pacts

☆ Sixty-five nations were represented at the UNESCO International Conference of governmental experts in Geneva, Switzerland, in November, to discuss the duty-free importation of educational, scientific and cultural materials as provided in the Beirut and Florence Agreements.

Delegates and observers at the meeting, opened by Tor Gjesdal assistant director-general for communications, on behalf of the UNESCO director-general, reviewed the provisions in each agreement, made suggestions for clarification, and encouraged other nations to participate in the agreements.

Interest is World-Wide

"World-wide interest in audiovisual materials, textbooks and other educational, scientific and cultural publications is enormous," said Ellsworth C. Dent, senior vice president of Coronet Films, Chicago, on his return as the American delegate representing the National Audio-Visual Association.

The head of the United States delegation was Guy E. Coriden, Bureau of Educational and Cultural Affairs, Department of State. Others in the delegation were Louis A. Edelman, Scientific Instrument Evaluation Division, Department of Commerce; Robert W. Frase, director of American Book Publishers' Council and American Textbook Publishers' Institute; Wilbert H. Pearson, chief, International Communication Media Staff, U.S. Information Agency; and Fred T. Teal, assistant legal adviser, Cultural Relation and Public Affairs, Department of State.

Needs of Developing Lands

According to Dent, "All delegates at the conference recognized the large and rapidly expanding need for educational, scientific, and cultural materials in practically all countries of the world. The needs of the developing nations are especially acute."

"Of course," said Dent, "the free flow of these educational materials to the developing nations will be determined by local economic capability. There were numerous suggestions of the desirability of a program of assistance to the developing nations."

Also represented by delegates were the United Nations, the World Health Organization, the International Telecommunication Union, The World Meteorological Organization, and the General



Ellsworth Dent, U.S. delegate at UNESCO International Conference held in Geneva last fall.

Agreement on Tariffs and Trade. Observers came from the International Bureau of Education, the Organization of American States, the Council of Europe, the Holy See, the League of Arab States, the Commission of the European Economic Community, and other intergovernmental organizations.

* * *

N.Y. Bar Assn. Using A-V's to "Test Your Legal Knowledge"

☆ The New York State Bar Association is using a new exhibition booth focusing on the theme "Test Your Legal Knowledge" using color and black and white films on questions on the law for laymen.

The Committee of Public Information of the Association is using the exhibit to augment its public education program. The exhibit booth consists of an 8-minute film consisting of 28 questions and answers on the law for laymen. Every other question is illustrated by a filmed situation and narrated by a background voice. Alternating questions are displayed on a Fairchild AV-400 8mm rear-screen sound movie projector and are answered through a set of four telephone handsets.

The film was produced by Dew Productions of Rochester, N.Y., and included 16mm TV spots and news footage. The George W. Colburn Laboratory of Chicago prepared the final 8mm prints.

According to Kurt Wachenheim, director of information, "The film presentation served 5,000 audience participators during a premiere 7-day showing and its success has caused us to consider future expansion in other than the 'Test Your Legal Knowledge' program."

60 days free



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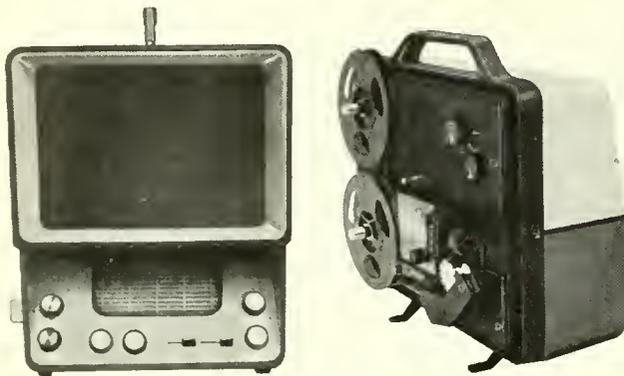
• Gentlemen: Please arrange to have your in-plant motion picture program presented to me at my convenience.

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 • Title _____
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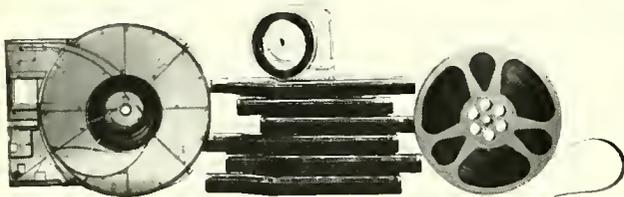
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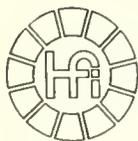
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12 Million View Bureau of Mines' Films

☆ An estimated 12.6 million Americans viewed motion pictures distributed by the U.S. Department of the Interior's Bureau of Mines last year.

The films, sponsored by private industry and distributed on a free-loan basis to schools, groups and associations throughout the country, were viewed by 8.8 million persons at group showings, and an estimated 3.8 million persons saw them on television.

The ten most popular films during the year, and the number of times they were shown are: *Copper, the Oldest Modern Metal* (14,503); *California and Its Natural Resources* (13,490); *The Petrified River* (story of Uranium) (12,421); *Arizona and Its Natural Resources* (11,862); *The Magic of Sulphur* (11,525); *Alaska and Its Natural Resources* (11,206); *Washington and Its Natural Resources* (10,717); *The Story of the Modern Storage Battery* (7,890); *Lead, from Mine to Metal* (7,808); and *Helium* (7,572).

The films were shown a total of 197,507 times in 1967, compared with 194,000 times to 10 million persons a year earlier. This is the sixth successive annual increase for Bureau of Mines films.

197,507 Showings in '67

Four new films were put into circulation by the Bureau in 1967. They were: *Steelmaking Today*; *Nevada and Its Natural Resources*; *The Extraordinary World of Zinc*; and *The Lead Matrix*. Five other new films are currently in production. All of the Bureau's films are 16mm,

most in color and less than a half hour in length.

Bureau Offers Film Catalog

The Bureau's film catalog, a list of distribution centers, and other information may be obtained by writing Graphic Services, Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213.

* * *

Rocket, Training Services, Inc.
Form E/W Working Association

☆ Rocket Pictures, Inc., Burbank, Calif., and Training Services, Inc., Rutherford, New Jersey, have formed a working relationship "to supply business in America with the most complete up-to-date and sophisticated training services available."

Under the agreement, Rocket Pictures, which creates audiovisual programs for business, will represent Training Services in California, while Training Services, which specializes in sales, supervisory and executive training and development, will represent Rocket in New Jersey and New York.

According to Dick Weston, Rocket president, the arrangement "will bring together the knowledge and film-making facilities of Rocket in the West with the experienced and knowledgeable faculty members of TSI. The result should be the finest and most comprehensive preparation and administration of custom-tailored training programs for American industry."

Len Smith, TSI executive director, said the association will provide business with both the use of films as well as the latest techniques in live workshops. •

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412-828-5900. Robert Imlach, *Manager*.

Central Area Exchange

561 Hillgrove Ave., La Grange, Ill. Phone:

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Manager.

Southern Area Exchange

1621 Dragon St., Dallas 7, Texas, Phone: 214

Riverside 8-8757, Ivan Clark, *Manager*.

Western Area Exchange

25358 Cypress Ave., Hayward, Calif. Phone:

415-783-0100. Winston O. Siler, *Vice President &*

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South Pacific Area Exchange

2221 South Olive St., Los Angeles, California

90007. Phone: 213-749-0377. Linwood P. Bea-

com, *Manager*.

Canada

Association-Industrial Films, 135 Peter Street,

Toronto, Ontario. Mrs. Jean Lewis, *Vice-Presi-*

dent and *General Mgr.*: James Bach, *Sales Mgr.*

• • •

BACKGROUND: Founded in 1911 (as "The YMCA Motion Picture Bureau," a division of the International Committee of the YMCA's), Association Films was the first sponsored film distributor in America. In 1949, the company was incorporated as an independent distribution service.

SERVICES: Promotion and Publicity: Promotes sponsored films through catalogs, special supplements (directed to teachers and program chairmen), advertising in educational and adult journals, individual film brochures, exhibits at conventions, publicity services. **Print Inspection and Maintenance:** prints are electronically cleaned and inspected after each use; repairs are made as needed and replacement prints ordered on sponsor's authority; scratched prints are given Perma-New treatment, as authorized; during the first 36 months of print life Association Films shares in replacement costs due to damages. **Monthly Reports:** sponsors receive detailed performance reports (IBM) which give audience size and composition; film-user evaluations and comments; course of study where film was used; bookings and showings (current, year-to-date, and cumulative); summary of coverage

ASSOCIATION FILMS INCORPORATED:

by States; and other data about performance and audiences. **Programming Services:** confirmation and advance bookings notices are sent to users and sponsors on a daily basis; bookers assist organization in arranging programs and special distribution concepts (Movie-A-Week, Films for Freedom, etc.) **Library Service Plan:** a professional "physical handling" service for sponsored film libraries that provides all regular services except promotion, as desired) and includes Sponsor Imprinted forms.

ASSOCIATION TELEFILMS: This division is responsible for the distribution of sponsored films to commercial and educational TV stations. It maintains daily contact with TV programmers, creates sponsored-film series and special concepts, prepares TV promotion kits, publicizes sponsored films in "TV Guide" and local newspapers and distributes newsclips and scripts to TV news departments. Current AF-TV series include: *Kyle Rote's World*, *Discovering America*, *Films for Freedom*, *Your Neighbor - The World*, *Theatre 30*, *Achievement*, *World in Focus* and *This Aerospace Age*, all comprised of sponsored films.

THEATRICAL DISTRIBUTION: Through the booking services and facilities of Theatrical Film Distributors Association Films places sponsored films in motion picture theatres. Monthly reports, comment cards and advance booking notices are provided; promotion is sent to theatres and 31 exchange-city bookers; publicity stores are sent to theatrical trade magazines.

ASSOCIATION INSTRUCTIONAL MATERIALS: This division of Association Films handles the sales, long-term leasing and rental of educational, training and special purpose films and filmstrips. This division made several acquisitions in 1966, including sales, rental rights to more than 150 episodes from the award-winning series. *The Twentieth Century*; *Fair Adventure*, a lecture series on Shakespeare featuring Dr. Frank Baxter; *CBS Reports*; and *The Ryan Athletic Instructional Series*, sports training films produced by Dr. Frank Ryan and offered to schools through local bank sponsorship or by direct purchase.

ASSOCIATION MATERIALS MAILING SERVICE: a new service for mailing, storage and servicing of consumer information and educational materials; processes shipping of booklets, catalogs, premiums and giveaways; records and tapes; fulfillment specialties. MMS has facilities for weigh-and and metering; packaging; labeling, inventory control and delivery.

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SERVICES: Theatrical and non-theatrical distribution throughout the U.S.A. Promotion development, detailed monthly utilization and reaction reports to sponsor, specialized hi-yield mailing lists, and personalized action based on over 50 years of experience. Special services for non-theatrical films include shipping, electronic inspection and storage.



this symbol over a distributor's listing in these pages refers to display advertising in this 18th Annual Production Review.



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18TH PRODUCTION REVIEW
SPECIAL REFERENCE REPORT





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George Vickers, *Secretary & Treasurer*
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James Renko, *National Sales Manager*

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Ralph Del Coro, *Vice President, Eastern &*
Southern Sales Divisions
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National Sales Offices: at Pittsburgh:
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W. M. MacCallum, *Executive Vice President*
at San Francisco:

16 Spear St., San Francisco, Cal. 94105
Phone: (415) YUKon 2-9414

Robert A. Kelley, *in Charge*

SOUTHERN DIVISION SALES

200 Little Falls St., Falls Church, Va. 22046
Phone: (703) 532-0450

Jack Lalley, *Vice President*

CANADIAN SALES

1943 Leslie St., Don Mills, Ontario, Canada
Phone: (416) 444-7359

C. Lynn Meek, *in Charge*



BACKGROUND: The outgrowth of a pioneering program in the field of talking motion pictures by Electrical Research Products, Inc., a sub-

MODERN TALKING PICTURE SERVICE:

siary of the Western Electric Co., formed in 1927 at the birth of the commercial sound motion picture medium, Modern Talking Picture Service first emerged as the non-theatrical department of that company. An early pioneer in the licensing and operation of portable projection service for industry, etc., Modern's present trade name was adopted by its licensees in 1935 and Frank Arlinghaus, then of ERPI, was placed in charge of this growing activity. Modern became an independent corporation on July 1, 1937, under the ownership and management of its distribution employees.

CHANNELS OF DISTRIBUTION: Modern represents over 700 organizations from industry, commerce and the professions. Corporate and public information films are circulated to both general and specific groups through diverse channels of distribution in the U.S. and Canada.

COMMUNITY GROUPS AND SCHOOLS: Over a million bookings are made each year to nearly 200 thousand community groups and schools. This volume is handled through a network of 33 regional exchanges located in Anchorage, Alaska (811-8th Ave.); Atlanta, Ga. (714 Spring St., N.W.); Boston, Mass. (1168 Commonwealth Ave.); Buffalo, N.Y. (1122 W. Chippewa St.); Cedar Rapids, Ia. (129-3rd Ave., S.W.); Charlotte, N. C. (501 N. College St.); Chicago, Ill. (160 E. Grand Ave.); Cincinnati, Ohio (9 Garfield Pl.); Cleveland, Ohio (2238 Euclid Ave.); Dallas, Tex. (1400 Slocum St.); Denver, Colo. (922 Bannock St.); Detroit, Mich. (14533 Second Ave.); Harrisburg, Pa. (928 N. 3rd St.); Honolulu, Hawaii (742 Ala Moana Blvd.); Houston, Tex. (4084 Westheimer Rd.); Indianapolis, Ind. (102 E. Vermont St.); Kansas City, Mo. (3718 Broadway); Los Angeles, Calif. (1145 N. McCadden Place); Memphis, Tenn. (214 S. Cleveland St.); Milwaukee, Wis. (1696 N. Astor St.); Minneapolis, Minn. (1114 Nicolet Ave.); New Orleans, La. (715 Girod St.); New York, N.Y. (1212 Ave. of the Americas); Omaha, Neb. (1410 Howard St.); Philadelphia, Pa. (1234 Spruce St.); Pittsburgh, Pa. (910 Penn Ave.); St. Louis, Mo. (201 S. Jefferson); San Francisco, Calif. (16 Spear St.); Seattle, Wash. (2100 N. 45th St.); Summit, N.J. (315 Springfield Ave.); Washington, D.C. (927-19th St., N.W.); Don Mills, Ontario, Canada (1575 Leslie St.); Montreal, Canada (485 McGill St.).

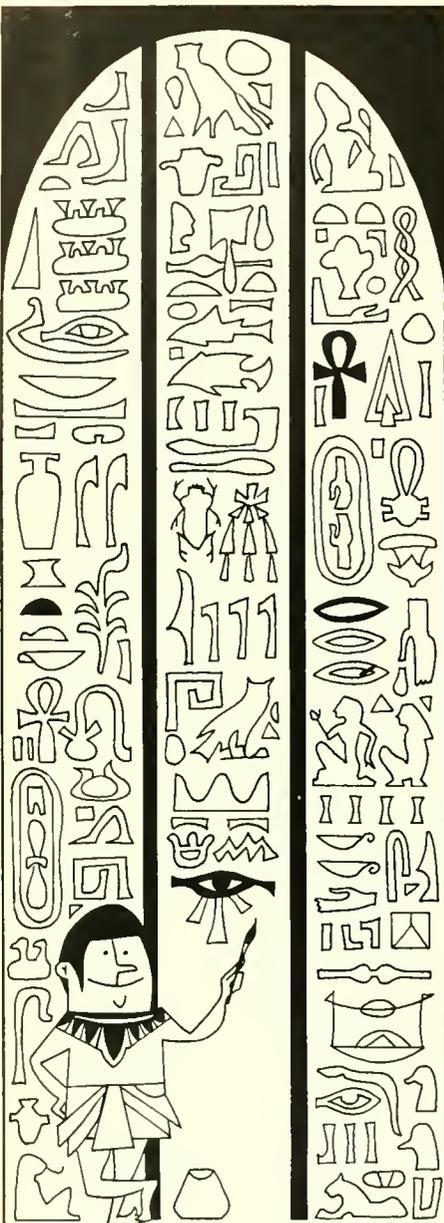
TELEVISION: TV stations make regular use of sponsored films and seven of Modern's regional exchanges have a print inventory and TV staff to serve the needs of stations in their area.

THEATRICAL: Movie houses use entertaining sponsored shorts to supplement their feature film programming. The 35mm prints are handled through theatrical exchanges located in 32 cities from coast to coast.

RESORT CINEMA: Through this operation, prints are circulated to individual resorts and motels in a given circuit. The films are assembled into programs and delivered to the resorts by Modern representatives. In all, a total of 1500 resorts are covered by a nationwide, network of 40 circuits.

SKYPORT CINEMA: Another of Modern's innovative extensions of non-theatrical distribution maintains free movie lounges in major airport terminals. Films provide waiting passengers with continuous entertainment and information for ten hours each day in Atlanta, Cincinnati, Cleveland, Denver, Detroit, Honolulu, Kansas City, Minneapolis, Pittsburgh and Seattle.

NORMAL AND SPECIAL SERVICES: For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive data



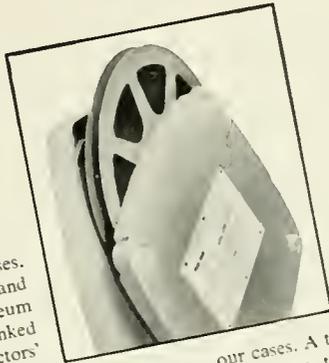
scripts by Lee Davis
6311 saddletree drive
alexandria • virginia
22310

703 • 971 • 4088

Take your old fiber cases, metal reels and cans and put them in a museum along with hand-cranked cameras and directors' megaphones.

We've got a better way to ship and store films. Plio-Magic reels and cases. Plio-Magic is a very light, very durable material. It won't rust, chip, crimp, bend or discolor. It's tough.

Our cases provide all the protection your films need. So you don't need cans.



You'll have up to 65% less weight per shipment. We did away with sloppy belts and straps. We designed a positive locking system right into our cases. A twist of the nylon lock opens and closes the case. Which just about closes our case, except for mentioning that our reels are stronger than ever, with a case-hardened steel insert at the hub. And our cases come in lots of colors.

Shouldn't your reels and cases be as modern as your films?

Reels: 16mm in 400, 600, 800, 1200, 1600, 2000 foot sizes. 8mm from 600 to 1600 foot capacity.

Cases: 1, 2, 3 and 4 reel sizes for 1600 foot reels. 1 and 2 reel sizes for 1200 and 2000 foot reels. 1 reel size for 400, 600 and 800 foot reels.

For money-saving PRC data kit, write Dept. BU-28, Plastic Reel Corporation of America, 640 South Commercial Ave., Carlstadt, N. J. 07072.



Museum pieces.

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Manufacturers of **PLIO-MAGIC**

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West Coast. 905 North Cole Ave., Hollywood, Calif. 90038, (213) 467-3107

PORTABLE DAYLIGHT

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- High intensity 5000°K "fill" light; supplements daylight on outdoor locations.
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- Current consumption ranges from 27 amps [5-lamp] to 49 amps [9-lamp] with all lamps burning.
- The Mini-Brutes use 650-W tungsten-halogen "quartz" PAR 36 lamps in 5000°K with dichroic coated lenses. PAR 36 lamps are also available without dichroic coated lenses in 3400°K and 3200°K color temperatures. All lamps operate directly from 120 volts, AC or DC.
- Lamp switch arrangements provide for various levels of intensity without changing color temperature.
- Adjustable lamp "banks" permit varied beam coverage in Mini-Brute "6" and "9" models.
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incorporated

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Burbank, Calif. 91502
(213) 843-1200



Side view illustrates the compactness of the Mini-Brute series.

A DIVISION OF
Berkey
Photo Inc. 

SPONSORED FILM DISTRIBUTORS:

MODERN TALKING PICTURE SERVICE:

processing facilities and equipment for promotional printing are maintained at New York headquarters. All regional libraries are equipped for electronic film inspection and handling. In addition, Modern can distribute and help create supplemental material for certain films. Thus, at a very nominal cost, a sponsor can greatly increase the impact of his message.

MODERN LEARNING AIDS: In 1960, Modern established its Modern Learning Aids Division to distribute educational films for purchase, subscription rental, and lease-to-buy. MLA handles the film series developed by: CHEM Study; ESI for PSSC; Mathematical Association of America; American Meteorological Society; and many others.

MODERN MARKETING PROGRAMS: Modern's newest division handles the sale and rental of business training programs to industry. It presently handles films on professional food preparation and service, retail selling, and nursing aides. An extensive library of U. S. Government medical films on 8mm cartridges are also available through this division.



ROTHACKER, INC.

Rothacker Building, 241 West 17th Street,
New York, N.Y. 10011
Phone: (212) 989-2929

Douglas D. Rothacker Jr., *President*
W. Stanfield Cooper, *Vice-President*
Merrill E. Laub, *Vice-President*
Mayme R. Dawson, *Secretary-Treasurer*
Gaylord M. Cavallaro, *Service Manager*

BACKGROUND: Established in 1910 as the Rothacker Film Manufacturing Co., pioneer producer and distributor of sponsored films, the organization was subsequently reorganized as Rothacker, Inc., and is currently engaged in specialized business film distribution throughout the world.

SERVICES AND OPERATIONS: Distribution of sponsored business films through theatrical, non-theatrical and television outlets is handled from the New York office and the various distributors throughout the United States and Europe. Emphasis is put upon reaching exactly the audience the sponsor wishes to reach no matter how specific or how general that audience may be; and this individual approach is accomplished through separate promotional campaigns, audience selection, publicity and physical handling done on a separate basis for each film. A general catalogue is not published since each title receives an exclusive handling, thus assuring the sponsor of more complete identification and a closer tie-in with his film. Prints are all hand-inspected, sound-read, cleaned and repaired and a complete record maintained on condition of each print. An individual print breakdown with classification is always available and print lifetime guarantee is a part of the service. Monthly exhibition reports sent with full information of each showing. Special questionnaires and personal attendance at screenings provide additional information and can be keyed to supplement companies' other public relations efforts.

FOREIGN DISTRIBUTION: In addition to full coverage throughout the United States and Canada, Rothacker, Inc., offers international distribution service for Europe and the Orient. The main basis of operation is from Germany with other distributors located in England, France, Scandinavia, the Benelux countries, Italy and Switzerland. The foreign distribution is handled in basically the same manner as the domestic with special emphasis on audience selectivity and a high standard of the circulation of each film title. As this type of activity continues to grow throughout Europe, the number of outlets in specialized categories continues to rise.

ARTHUR'S A HIT AT THE PALACE!



"A Song of Arthur", Metropolitan Life's light-hearted musical about a weighty problem — overweight — is now playing in leading theaters in the top markets of the country. It's got what it takes to "go theatrical." Light bright story. Lilt-ing lyrical score. Top production values. Association Films — through its new AF/35 division — is placing "Arthur" where the people are — in selected, first-run, long-run and suburban theaters.

Selectivity is the key word in theatrical distribution. It means picking and choosing theaters with great care and arranging playdates with appropriate feature films.

It also means a pattern of release — or play-off — that will provide sponsors with the highest — and most selective — audience potential. Selectivity is the word. Association Films is the key.

According to the Motion Picture Association of America, "The future of the industry looks very promising indeed . . . increases in attendance are coming from the most dynamic segment of the public, the young, better-educated adult." The coupon can tell you how to reach this dynamic audience through theaters!

Association Films, Inc., 600 Madison Ave., New York 10022



Association Films, Inc.

600 Madison Avenue, New York, N.Y. 10022

Tell me more about Theatrical Distribution and AF/35

Name _____

Title _____

Company _____

Street _____

City _____ State _____ Zip _____

NATIONAL DISTRIBUTORS OF SPONSORED FILM



STERLING MOVIES, INC.

Executive Office:

375 Park Avenue, New York, N.Y. 10022
Phone: (212) 586-1717

Roger Calahaney, *President*

Sophie C. Hohue, *Senior Vice President*
John P. Hudak, *Vice President, Administration*
Vincent J. Capuzzi, *Vice President, Account Services*

Joseph Silvermintz, *Comptroller*

CREATIVE PROGRAMMING SERVICES

375 Park Avenue, New York, N.Y. 10022
Phone: 586-1717

Edward Atwood, *Vice President, General Manager*

TELEVISION PRESENTATIONS, INC.

(Closed Circuit Division)

375 Park Avenue, New York, N.Y. 10022
Phone: (212) 586-1717

Morton J. Fink, *Vice Pres., General Manager*

William Troy, *Vice President, Sales*
Ira G. De Lumen, *Executive Producer*

NATIONAL SALES OFFICES

EASTERN REGION

375 Park Avenue, New York, N.Y. 10022
Phone: (212) 421-9666

Sophie C. Hohue, Vincent Capuzzi, Michael J. McCurdy, Stanley Zeitlin, Jerry Patterson, George Wisker

WASHINGTON, D.C. SALES OFFICE

1750 Pennsylvania Avenue, N.W. 20206
Phone: (202) 298-5980

Ward French, *Vice President, Regional Manager*

MIDWESTERN REGION

69 W. Washington St., Chicago, Ill. 60602
Phone: (312) 939-6056

Frank J. Havlicek, *Senior Vice President, Regional Manager*

Gordon J. Hempel, *Vice President*

WESTERN REGION

6290 Sunset Boulevard, Los Angeles, Calif. 90028

Phone: (213) 467-3739

Ralph Rafik, *Vice President, Regional Manager*

CANADIAN SALES OFFICE

Sterling Movies Canada

4980 Buchan Street, Montreal 9, Quebec
Phone: (514) 737-1147

John Lush, *Manager*

REGIONAL FILM EXCHANGES

Eastern (Headquarters) Exchange: 43 West 61st St., New York, N.Y. 10023. Phone: (212) 586-1717 William Rosenberg, *Creative Services*; Margo Barrett, *Promotion Department*; Barbara Bartlett, *Television Dept.*; Melvin Schreiberman, *16mm Dept.*; John Saitta, *Data Process Department*. **Midwestern Regional Office:** 309 West Jackson Blvd., Chicago, Illinois 60606. Phone: (312) 939-6056. Gordon J. Hempel, *Manager*; Kathy Peil, *TV Coordinator*

Southwestern Regional Office: 100 University Ave., Fort Worth, Tex. 76107. Phone: 332-7184 AC: 817. I. L. Miller, *Manager*; **Western Regional Office:** 6290 Sunset Blvd., Los Angeles, Calif. 90028. Phone: (213) 464-2656, Ralph

Rafik, *Regional Manager*, Heather Forsyth, *TV Coordinator*; **Canadian Office:** 4980 Buchan St., Montreal 9, Quebec. Phone: (514) 737-1147, John Lush, *Manager*.

SERVICES: National, regional and special-market distribution of sponsored motion pictures to the following audiences: Television stations, motion picture theatres, business and professional audiences, general adult audiences, colleges and universities, high schools, elementary schools. Services include audience promotion and publicity, print inspection and maintenance, monthly activity reports, quarterly inventory reports, special audience analyses. Other programs: *Sponsor's Service*, nation-wide system of servicing bookings arranged by sponsor; *Library Service*, nation-wide system of servicing film programs under sponsor's identity; *Promotion Service*, audience development service in which bookings are serviced by sponsor. *Creative Programming Services*, creation and syndication of informational programming materials for public media: television, radio, theatre. **TELEVISION:** *News-Screen*, 60-second sponsored news film stories for TV news programs; *TV Tempo*, quarter-hour film participation program of five 2½ minute stories released bi-monthly; *Tele-Lecture*, interview format for placing business and industry spokesmen on local TV programs. **RADIO:** *Radio Tempo*, quarter-hour participation program of four 3½ minute stories, released monthly. *Considine Calling*, interview format for placing business and industry spokesmen on local radio programs.

THEATRE: *Cavalcade*, 10-minute, 35mm, color participation film series of five two-minute stories. Four releases per year.

TELEVISION PRESENTATIONS: Closed circuit division. Planning, creative and production services in preparing programs for closed-circuit TV distribution. Distribution of live and videotape pro-

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American Telephone & Telegraph Company
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First National City Bank
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New York Telephone
J. C. Penney Company, Inc.
(among others)

... IN THE AREAS OF PERSONNEL TRAINING, SALES PROMOTION AND PUBLIC RELATIONS WITH MOTION PICTURES, SLIDEFILMS, RECORDINGS AND SUPPLEMENTARY AIDS

ELEVEN EAST FORTY-FOURTH STREET, NEW YORK, N. Y. 10017 • (212) MU 2-445



The Competitors.

He's a film inspector at Sterling Movies. His job is to see that your film reaches its audiences in the best possible condition.

With him is the industry's most advanced electronic film inspector. Sterling has them in all its shipping exchanges. No one else does.

He uses the most complete inventory records in the business to do his job. He can give you a print-by-print inventory and condition report in just 24 hours.

His HARWALD MARK IV solid-state inspector picks up all kinds of defects, counts splices, adds footage. It warns him if a splice is about to break, alerts him when sprocket holes are getting too big, detects small tears that will soon become big ones.

His HARWALD is the only inspection machine equipped with an electronic liquid print conditioner.* It protects prints against scratches, reduces brittleness in older ones, "greenness"

in new ones. Lubricates film for easier, trouble-free passage through projectors.

He uses his HARWALD to add years to the life of prints you place in our care. Better care means less damage, longer life. Less replacement footage. Far better return on your print investment.

Only at Sterling Movies. Where people compete with equipment to do a better job for you.

Protect-O-Film® The Harwald Company

**STERLING
MOVIES^{INC.}**

NEW YORK, 375 Park Ave.
WASHINGTON, D.C. 1750 Penn. Ave. N.W.
CHICAGO, 69 West Washington
LOS ANGELES 6290 Sunset Blvd
MONTREAL 4980 Buchan St.

What's **NEW** about **16mm BLOW-UPS?**

Have you seen . . .

"ENDLESS SUMMER"

"ALASKAN SAFARI"

"SKI on the WILD SIDE"

"WET and WILD"

"For Love or Money"

"Girl from Tobacco Row"

These are just a few of the pictures processed by the optical printing concern with over 20 years experience in **quality blow-up** negatives. Cinema Research, this past year, has processed over 200,000 feet of blow-ups for theatrical release!

Why do producers prefer Cinema Research?

- **IMPROVED COLOR:** Scene-to-scene color and density corrections of unsurpassed quality, backed by personnel with 20 years' experience in blow-up negative processing.
- **IMPROVED QUALITY:** New liquid gate printing techniques with lowered contrast remove blemishes without unnecessary contrast.
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- **IMPROVED TITLES:** Creative titles aerial imaged over live-action backgrounds, during enlargement to 35mm. Color titles with drop shadows give your picture theatrical quality.
- **IMPROVED SERVICE:** Three new Research Products Optical Printers can work simultaneously on your picture for fast, efficient service. Normal time for feature blow-up is two weeks.
- **LOWER COSTS:** Cinema Research prices are the lowest in the industry for quality blow-up negatives. Due to the high quality negative, lower prices are assured for your answer print at the laboratories. Call or write NOW for full information.

Cinema Research offers to make you a "Test" blow-up negative and print from your picture. Then, YOU compare the QUALITY, SERVICE, and price.

Cinema Research
CORPORATION

716 NORTH LA BREA AVENUE
HOLLYWOOD, CALIFORNIA 90038
PHONE: (213) 933-9301

SPONSORED FILM DISTRIBUTORS:

STERLING MOVIES INCORPORATED:

grams: Programming and operation of closed-circuit TV "networks" for conventions, seminars, sales meetings. Planning and installations of closed-circuit system for intercompany use. •



UNITED WORLD FREE FILM SERVICE An Activity of Universal Education and Visual Arts

Headquarters Office:
221 Park Avenue, S., New York, N.Y. 10003
Phone: (212) SPring 7-6600

James M. Franey, *President*
Murray Goodman, *Vice-President, Castle Packaged Films*
John D. Desmond, *Vice-President, Distribution Services*
Donald Freeberg, *Director, Advertising & Sales Promotion*
Edward S. Riley, *Director of Purchasing*
Leo Guelpa, *Director of Research*
Richard Lukin, *Executive Producer*
Frank J. Gilhaus, *Manager, Branch Operations*
Alan C. Roberts, *Director, Sponsored Film Department*
Murray Ashwill, *Manager, Educational Films Department*

NEW YORK REGIONAL AREA

221 Park Ave., New York, N.Y. 10003
Phone: (212) SPring 7-6600

R. Hunnewell, *Manager*

CHICAGO REGIONAL AREA

425 N. Michigan Ave. Chicago, Ill. 60611
Phone: (312) DEArborn 7-1100.

LOS ANGELES REGIONAL AREA

1025 N. Highland Ave., Los Angeles, Calif. 90038

Phone: (213) HOLlywood 5-5136

Charles McGratty, *Manager*

PORTLAND REGIONAL AREA

5023 N.E. Sandy Blvd., Portland, Ore. 97213
Phone: (503) ATLantic 1-9732

Stephen Tuckman, *Manager*

ATLANTA REGIONAL AREA

257 Techwood Drive, Atlanta, Ga. 30313
Phone: (404) JACKson 3-6201

J. Hunt, *Manager*

DALLAS REGIONAL AREA

6434 Maple Ave., Dallas, Texas 75235
Phone: (214) FLEetwood 2-1S30

P. Howard, *Manager*

BACKGROUND: United World Films was organized in 1946. It is part of the Music Corporation of America, which includes Universal Pictures, Universal City Studios, Inc., Decca Records, Inc., and MCA-TV, Inc. In 1946 United World Films purchased the Bell & Howell Film-O-Sound library which was the largest film library operating in the United States. In 1946 United also purchased outright Castle Films, the largest producer and distributor of 8mm and 16mm sound and silent motion pictures.

SERVICES: Since its organization, United World Films has distributed sponsored films for industry. Distribution is conducted for non-theatrical, television and theatrical audiences through 43 distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools. It makes available on 16mm film all of its own company (Universal) feature theatrical titles along with selected features

24,783,558 viewers ago,

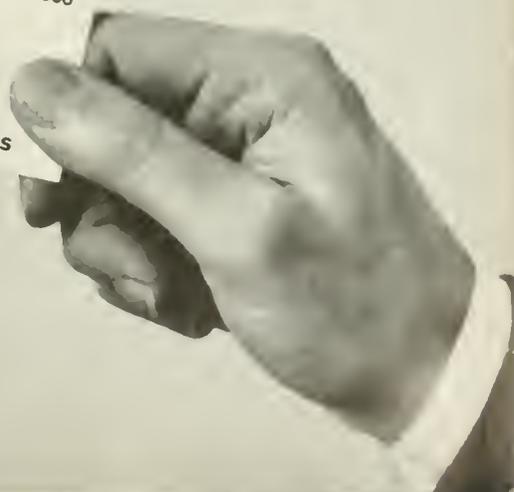
the American Stock Exchange completed production of their highly informative film, "Behind the Ticker Tape".

There are some awfully good reasons why it's smart to consult United World Films about distribution for your new film. With over 2 decades of sponsored film distribution experience, and through our affiliation with MCA, Inc. and Universal Pictures, we're in constant contact with key-decision makers at TV stations, motion picture houses, and 16mm non-theatrical groups throughout the country. Result: we're able to map out successful market-by-market

**then they
called
us.**

distribution plans for your film, custom tailored to your requirements. And because we maintain the greatest network of film distribution libraries in the field, we can reach more people with less prints, at lower cost. Just as we helped Wall Street tell its story to Main Street, we can deliver just the right audience for *your* public information films. For a free distribution proposal, just call the man from United World.

 212/777-6600
**United
World Films**
Distribution Services



UNITED WORLD FREE FILM SERVICE:

from Paramount and J. Arthur Rank. Demand for its films comes from clubs, business organizations, colleges, universities, high schools, women's organizations, agricultural groups, etc. These audiences are constantly increasing and United uses this source of fresh new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its parent company. By reason of its affinity with MCA, United has the added opportunity to be in constant contact with the program departments of television stations throughout the country. These contacts are used by United in arranging showings for its clients' films.

PROMOTION AND PUBLICITY: United not only produces individual advertising and brochures for each of their clients' pictures, but also has available the extra advertising exposure via listings in other film catalogs produced by the company and distributed to 16mm audiences. United maintains booths and exhibits at the important convention and audio-visual demonstration centers throughout the world.

PRINT SERVICES AND MAINTENANCE: Because it is part of a professional motion picture distribution organization, United maintains the highest standard of inspection. Prints are inspected and cleaned utilizing the latest electronic equipment. Scratched prints are repaired under a special film coating process. United also shares in the cost of replacing any prints damaged during the early years of distribution.

FILM USERS EVALUATION REPORTS: Certified attendance report forms are supplied to the client on every showing.

MONTHLY REPORTS: The sponsor receives detailed performance reports which supply audience information by type and size. A detailed recapitulation of the cumulative total audience is supplied each month together with information on number of showings, bookings and the like.

TELEVISION DEPARTMENT: This department specializes in the distribution of client sponsored films to commercial and educational TV stations utilizing TV station contacts of MCA.

THEATRICAL FILM DEPARTMENT: Through this department, arrangements are made for quality theatrical distribution dates utilizing the experience and theater contacts of the parent firm, Universal Pictures. The latter company has had over 50 years experience in theatrical distribution and was the first organized motion picture company in the industry. United also makes arrangements for its sponsored clients through its film editing staff to produce 35mm prints from existing 16mm prints via a special process. These 35mm prints are thereafter exhibited in the nation's theaters. Professional advertising is employed by United in the exploitation of its clients' films in the theatrical distribution.

NON-THEATRICAL DIVISION: Clubs, organizations, colleges, universities, men's and women's groups, high schools, agricultural groups, etc. are but some of the audiences supplied to their clients by this division of United. Film showings are arranged, advance booking notices supplied, monthly reports and recapitulations utilizing automatic business machines.

SPONSOR-GENERATED DISTRIBUTION: Where a client wishes to solicit and obtain bookings himself, United provides the physical handling, inspection, storage and distribution of such films utilizing its professional experience and facilities. Additional services include "custom" promotion and national research can also be obtained under this type distribution.

"CUSTOM" SERVICES: United produces a "custom" service which includes promotional kits supplied (under a special contract service with its client) by United to each film audience. This gives the sponsored client the added public relations effect surrounding each local community film distribution. It is accomplished by United's publicity division and advertising staff which prepares special news releases, film guides, advertising mats and special posters for use by local film exhibiting audience.

NATIONAL RESEARCH FACILITIES: United has engaged a national research organization on a permanent basis for the purpose of conducting a detailed research on questions of importance and interest to its clients. Such things as preferred length of films, content and the like is obtained from audiences throughout the country. •

Overseas Distributors of Sponsored Pictures

INFORFILM

Headquarters Office:
147 ave. de l'Hippodrome, Brussels 5,
Belgium
Phone: 47.10.03-47.28.77
Jan Botermans, *General Secretary*

MEMBER COMPANIES

- Belgium:** Sofedi, 147 avenue de l'Hippodrome, Brussels 5.
- Canada:** Modern Talking Picture Service, 1943 Leslie Street, Don Mills, Ontario.
- Denmark:** Erhvervenes Film Center, 22 Kobmagergade, Copenhagen.
- Finland:** Filmiyhtymä Oy, Kaisaniemenkatu 13A, Helsinki.
- France:** Cefilm, 31 avenue Pierre ler de Serbie, Paris 16.
- Germany:** Konferenz der Landesfilmendienste, Rheinallee 59, Bad Godesberg.
- Great Britain:** Sound-Services Ltd., Kingston Road, Merton Park, London S.W. 19.
- Italy:** Difi, Via G. L. Lagrange 9, 00197 Roma.
- Japan:** Educational Film Exchange, 3 Ginza Nishi: 6-Chome, Chuoku, Tokyo.
- Netherlands:** Technical Film Center, Stadhouderslaan 152, The Hague.
- New Zealand:** The H. J. Ashton Company Ltd., Box 8841, Auckland.
- South Africa:** Independent Film Centre South Africa (PTY), P.O. Box 11112, Johannesburg
- Spain:** Teletecnica Internacional Distribucion, Desengano 12, 4º, Of. 3, Madrid 13.
- Sweden:** Swedish Council for Personnel Administration, Sturegatan 58, Stockholm O.
- Switzerland:** Schmalfilm Zentrale, Erlachstr 21, Bern.
- United States of America:** Modern Talking Picture Service, 1212 Avenue of the Americas, New York, N.Y. 10036. •

ASIA TELEFILMS

No. 1-1-24 Viveknagar, Hyderabad-20, India
Phone: 36112
D. M. Sapru, MA, FBES, *Chairman*
Miss S. Neelima, *Executive Director*
N. Mohan, *Manager, Films Distribution Dept.*

SERVICES: Distribution of sponsored industrial, educational, commercial films and TV shorts, travelogs and features, newsfilms and special events coverage. •

Aintree Road, Perivale, Greenford, Middx.
Phone: Perivale 6666

Cables: Gebescope-Greenford
A. R. Hodge, *Executive Director*
A. H. Hall, *General Manager*
L. Francis, *Film Sales Manager*
D. R. Pluck, *Film Hire Sales Manager*

BACKGROUND: The largest 16mm film distribution library in Europe, founded in 1933, specializing in entertainment, education and industrial training films.

SERVICES: The Library provides distribution facilities for sponsored films, with special arrangements for promotion on behalf of sponsors outside the British Isles. Service studio for foreign language narration and dubbing, titling, editing and print production. Publishes a "Sponsored Film Catalogue" and a quarterly "Film News" distributed to each address on mailing list.

SOUND SERVICES LIMITED

Kingston Rd., Merton Park, London SW 19
Phone: Liberty 7201; Tel: Servisound

H. S. Hind, and
E. S. Morden, *Joint Managing Directors*
M. J. Nichols, *Film Library Manager*

SERVICES: In its 32nd year, Sound Services' distribution is NCR Elliot computer-controlled, providing rapid and accurate dispatch, retrieval and report facilities for some 450 clients. Full library services include promotion, shipping, maintenance, insurance and storage of films, backed by regular monthly reports on attendance and audience characteristics. Specialized promotion to selected audiences is also available. Road show campaigns include projection facilities for non-equipped groups. Sales promotion, other meetings are arranged and services throughout England and Europe.

TECHNICAL FILM CENTRE

152 Stadhouderslaan, The Hague,
Netherlands
Phone: The Hague 55.83.00; Cables: TECH-FILM
K. J. Blaauw, *Managing Director*
L. deVries, *Managing Director*

SERVICES: A service to industry, commerce and education in the fields of distribution, production and utilization of films, filmstrips, etc. Sponsored film distribution; production of sound filmstrips and slides; sales of audiovisual equipment. Artwork studio; filmstrip laboratory. A free-loan film library is run as part of the general lending library service. Promotion through catalogues, a monthly magazine, press releases, direct mail. Monthly reports on utilization of films. Maintenance, storage and handling, Dutch and foreign language dubbing in TFC sound studios. Member of Inforfilm.

INT'L INDUSTRIAL FILM FESTIVAL:
(CONTINUED FROM THE PRECEDING PAGE 19)

trials film medium that this event is truly the foremost showcase of the special-purpose motion picture in the world today.

CEIF has been understandably reluctant to broaden its participation horizons beyond Europe's boundaries but it is fervently hoped that the continued acceptance of a truly broad viewpoint will bring to this competition not only the best of Europe's industrial films but also those of other lands. Not the least of the events which take place are the discussion sessions in which world views on the film medium are aired. Attendance by leading figures in production and sponsorship and coverage by the European press are another noteworthy plus factors. •

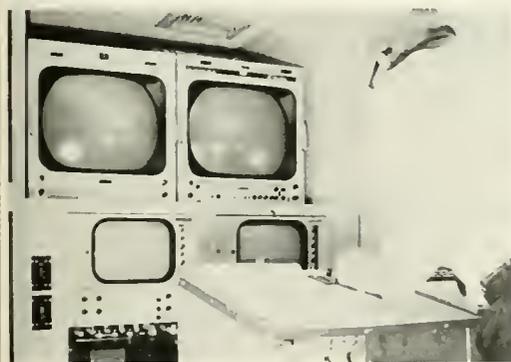
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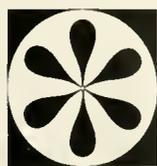
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picture film processing services are second to none. And for instant film utilization, there's our complete line of portable, cartridge-loading movie projectors. Let Technicolor systems wrap up your film needs in one neat package!

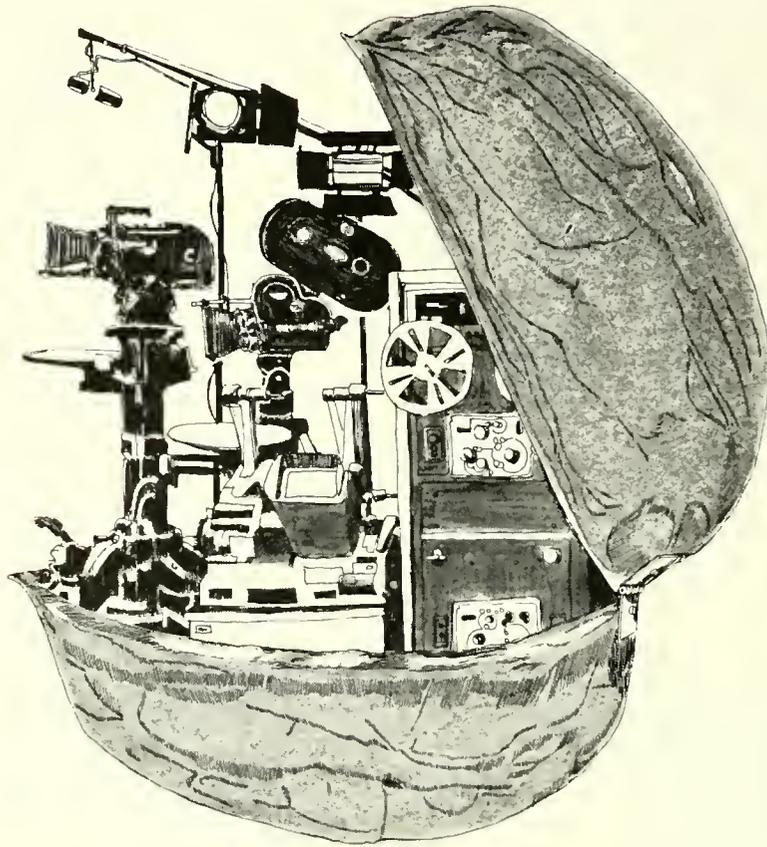


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**DEPARTMENT OF
AGRICULTURE
Office of Information
Motion Picture Service
Washington, D. C. 20250**

• The Motion Picture Service of the USDA produces motion pictures in color and black-and-white on agricultural and related subjects for various agencies within the Department and, on occasion, for other Government agencies. Production and laboratory services are also available on a cooperative basis with land grant colleges and universities.

Martin Lobdell, *Chief Motion Picture Service*
Phone: DUDley 8-6072

Homer Boor, *Producer*
Phone: DUDley 8-3628

Judd Scott, *Producer*
Phone: DUDley 8-6518

Gilbert Courtney, *Producer*
Phone: DUDley 8-3319

Joseph Sanders, *Chief, Business Management*
Phone: DUDley 8-7263

Arthur Foster, *Chief of Laboratory*
Phone: DUDley 8-6747

James E. Alford, *Chief of Distribution*
Phone: DUDley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*
Phone: DUDley 8-3629

ACTIVITIES: The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

FACILITIES: The USDA Motion Picture Service has complete in-service production and laboratory facilities which have been in continuous operation since 1912.

DISTRIBUTION: Films for school and group showings are distributed through 69 cooperative film libraries located in each state. Films for TV bookings are distributed directly from Washington, and prints of most films may be purchased from DuArt Film Laboratories, Inc., 245 W. 55th St., New York, N.Y., 10019. Catalogues are available of motion pictures, films suitable for TV showing, state produced films and of stock footage scenes.

PUBLICATIONS: Two catalogs contain complete listings of USDA motion pictures; one of these provides data on films for general 16mm distribution; the other lists films available for public service showings by television stations.

**UNITED STATES
ATOMIC ENERGY
COMMISSION**

**Division of Public Information
Audio-Visual Branch
Washington, D. C. 20545**

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*
Phone: (301) 973-5365

Elton P. Lord, *Deputy Chief*
Phone: (301) 973-5476

Sid L. Schwartz, *Asst. to the Chief*
Phone: (301) 973-4239

James E. Westcott, *Photographer-Editor*
Phone: (301) 973-5476

Jon Fogel, *TV-Radio Specialist*
Phone: (301) 973-4483

ATOMIC ENERGY COMMISSION:

ACTIVITIES: This branch plans and carries out film, TV, radio and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. In 1967, 27 films were produced by the Commission and its contractors; about 20 films are planned for 1968. In addition, TV clips and radio tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 8 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

DISTRIBUTION: AEC operates an 8,000 still photo library, is setting up a 35mm color slide library, and distributes 9800 prints through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. Each library has about 350 titles (popular, semi-technical, and technical levels). The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The National Science Film Library of Canada, The Puerto Rico Nuclear Center, and to USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 80 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood, California 90046.

**DEPARTMENT OF COMMERCE
Washington, D. C. 20230**

• The U. S. Department of Commerce produces and circulates motion pictures dealing with those domestic and foreign subjects relating to the offices under the jurisdiction of this Department.

Business & Defense Service Administration

Saul Padwn, *Director
Scientific, Photographic and Business
Equipment Division*
Phone: 967-3518

Earl Young, *Motion Picture Analyst, Motion
Picture & Photographic Products Branch*
Phone: 967-2911

• The Motion Picture and Photographic Products Branch of this Division serves the motion picture, photographic, and audio-visual equipment and supplies industries. Its primary function is to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters on where and how to cultivate and expand their sales. It participates in tariff and trade negotiations, maintains information on foreign trade trends, and period-



**Audio-Visual
Programs
in the
United States
Government**



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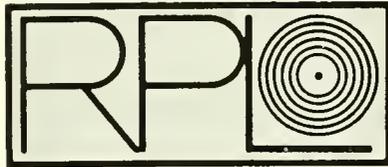


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audio-visual programs of the U.S. government

U. S. DEPARTMENT OF COMMERCE:

ically issues basic trade statistics on U.S. exports and imports of photographic goods. The Branch acts as a focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

Environmental Science Services Administration (ESSA)

Stanley B. Eames, *Director of Public Information*
George A. (Jeff) Baker, *Radio/TV/Film Officer*
Phone: (301) 496-8243

• ESSA established a centralized film development office within the Office of Public Information in 1966 to administer and supervise the production of informational and educational films for all components of the Agency. Film and tape spots, short and special features for both radio and TV also are under the direction of this office. A new informational film on tornados, to replace an older production on this subject, is scheduled for release in the early spring of 1968. Other old films on the earth sciences also are slated for updating and reissuance.

The development of new films and an expanded stock footage library are in the blueprints for this office. ESSA's film library now combines films formerly distributed by the U.S. Weather Bureau, the U.S. Coast and Geodetic Survey and the Ionospheric Radio Propagation Laboratory of the Bureau of Standards.

Direct inquiries about these films to: Environmental Science Services Administration, U.S. Dept. of Commerce, Washington Science Center, 6001 Executive Blvd., Rockville, Md. 20852. Attention AD133.

DEPARTMENT OF DEFENSE

Office of Public Affairs: Directorate for Defense Information—Audio-Visual Division

The Pentagon, Washington, D. C. 20301

• This Division is the central Armed Forces contact for news media and producers in the important fields of radio, television, still pictures and motion pictures. Direct contacts on national and international release matters in these fields are:

Norman T. Hatch, *Chief, Audio-Visual Division*
Phone: OXford 7-4162

CDR Edward F. Roeder, USN, *Chief, Audio-Visual Productions Branch*
Phone: OXford 7-0955

Lt. Col. Daniel M. Hill, USAF, *Chief, Audio-Visual News Branch*
Phone: OX 7-5111

ACTIVITIES: The Audio-Visual Productions Branch approves release of Armed Forces stock footage which cannot be procured commercially for newsfilm television programs, theatrical productions, etc. The Branch cooperates with producers of some 35 major theatrical productions and 10-12 TV series featuring or relating to the Armed Forces. Information on Armed Forces films available for public non-profit showing or cleared for public service TV programs can be obtained from the Audio-Visual Productions Branch.

The Audio-Visual News Branch releases approximately 300 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Audio-Visual

THE DEPARTMENT OF DEFENSE:

News Branch releases taped and filmed messages by Secretaries and Service Chiefs, provides advice and guidance to documentary film and TV producers on military subjects.

The Branch also releases to the press and television approximately 2,000 photographs per year.

Armed Forces Institute of Pathology Medical Illustration Service

Washington, D. C. 20305

Morris M. Goldberg, *Chief, Medical Illustration Service*
Phone: 576-2866

John A. Ey, Jr., *Asst. Chief, Medical Illustration Service*
Phone: 576-2867

James N. Young, *Chief, Training Aids Division*
Phone: 576-2865

Miss Daisy B. Howze, *Chief, Audio-Visual Support Center*
Phone: 576-2864

ACTIVITIES: This Institute makes or supervises films for the Armed Forces on medical subjects. **FACILITIES:** In-house capability, and contracts through Office of the Chief, Communication-Electronics.

DISTRIBUTION: AFIP operates a U.S. Army Audio-Visual Support Center for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces. Unclassified films are available to members of the medical profession, with borrowers paying return postage. For information about available films, write the Superintendent of Documents, Government Printing Office, Washington, D.C., 20402 and refer to *The Film Reference Guide for Medicine and Allied Sciences*.

Directorate for Armed Forces Information and Education

Paul J. Murdock, *Chief, Motion Picture Division*
Phone: OXford 4-4943

Dallas Halverstadt, *Assistant Chief*
Phone: OXford 4-4944

George A. Gallivan, *Chief, Newsfilm Branch*
Phone: OXford 4-4605

Harold H. Phelps, *Audio-Visual Specialist*
Phone: OXford 4-4943

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in overseas locations.

DEPARTMENT OF THE AIR FORCE

The Pentagon, Washington, D.C.

• The U.S. Air Force produces approximately 400-500 reels of film each year by contract with commercial producers or in-service. These films are used by all levels of management for education, training and informational briefings.

ACTIVITIES: Headquarters, USAF at the Pentagon, Washington, D.C. The management focal point within the Air Staff for all photographic and closed circuit television policy is the Audio-Visual Systems Division, Directorate of Operations. Complete address is:

Hq. U.S. Air Force
AFXOTB
Washington, D.C. 20330

The key personnel in charge of the program are:

Lt. Col. Maynard Y. Binge
Lt. Col. Lewis S. Clement, Jr.
Col. Alterio Gallerani will become Division Chief in April, 1968.



POLAND: THE FACTORY AND THE FARM ■ ■ ■ filmed on location ■ ■ ■ produced for McGraw-Hill

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audio-visual programs of the U.S. government

DEPARTMENT OF THE AIR FORCE:

This office is responsible for determining or validating requirements for all Air Force motion pictures and insuring that the capability exists within the Air Force to either procure them by contract or produce them in-service. In this respect, they monitor the Aerospace Audio Visual Service, a technical service under the Military Airlift Command. Complete address is: Hq MAC (MAXPDV) Scott AFB, III 62225. The key personnel in charge of the program are: Lt. Col. Robert J. Arblaster. The Aerospace Audio-Visual Service is directly responsible for producing or procuring films, adequate photographic documentation of the total Air Force mission and distribution of release prints. The complete address is Aerospace Audio-Visual Service, Orlando AFB Fla. 32813. Col. William Barksdale is the Commander. Specific information concerning the service of AAVS or its commercially produced motion pictures may be obtained from: Col. Donell Bjoring, Deputy Chief of Staff, Operations, AAVS, Orlando AFB Fla. 32813.

FACILITIES: Complete motion picture production facilities located at the 1365th Photographic Squadron, Orlando, AFB, Florida, and at the 1352nd Photographic Group, Los Angeles, California, support Air Force-wide production requirements.

1350th Motion Picture Squadron, AAVS, Wright-Patterson AFB, Ohio, is responsible for contract procurement and commercial production of Air Force films. The 1350th Motion Picture Squadron also maintains the USAF Film Depository, a film archive with historical and current film footage.

The Air Force Film Library Center, St. Louis, Mo., distributes Air Force films and related visual aids to Air Force units and other agencies all over the world. The distribution to Air Force units is accomplished primarily through film libraries in Germany, Japan, Alaska, the United Kingdom and approximately 140 base film libraries.

The AAVS is documenting Air Force activities worldwide through a unit in Southeast Asia and widely dispersed photographic flights and detachments. It is also providing audio-visual services to a number of Air Force major commands and agencies around the globe, operating optical instrumentation systems, television products on systems, gun and strike camera systems on fighter aircraft, and base support photographic laboratories.

Additional information regarding the Air Force Film Program may be obtained by contacting:

Col. William S. Barksdale, Jr.
Commander, Aerospace Audio-Visual Service
Orlando AFB, Florida 32813
Phone: (305) 841-5611, ext. 501

Lt. Col. Donnell E. Bjoring, *Deputy Chief of Staff*, Aerospace Audio-Visual Service (MAC) Operations,
Orlando, AFB, Fla. 32813
Phone: (305) 841-5611, ext. 2226

• Specific information regarding the Commercial Production of Air Force films may be obtained by contacting:

Capt. Reed M. Anderson, *Commander*
1350th Motion Picture Sq., AAVS (MAC)
Wright-Patterson AFB Ohio 45433
Phone: (513) 255-3058

DISTRIBUTION: Approved Air Force films, filmstrips and related visual aids are distributed by the Aerospace Audio-Visual Service (MAC) through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This

facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 6,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in Germany, Panama, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

Major Theodore R. Hammer, *Commander*,
1356th Film Library Squadron, AAVS
(MAC), 8900 South Broadway,
St. Louis, Missouri 63125
Phone: MELrose 1-4S00, ext. 671

DEPARTMENT OF THE ARMY Pentagon, Washington, D.C. 20315

• The Assistant Chief of Staff for Communications-Electronics of the Army is responsible for coordination, review and supervision of all Army audio-visual activities to include motion picture and still photography, television and electronic display. As the DA Staff contact point, all film programs are coordinated by the Pictorial & Audio-Visual Division of the Office of the Assistant Chief of Staff for Communications-Electronics. Information pertaining to pictorial and audio-visual activities may be obtained from the following:

LTC D.A. Stark, *Chief, Audio-Visual Division*
Phone: OX 7-3520

Lt. Col. G. T. Gabelia, *Chief, Television Branch*
Phone: OXford 7-7835

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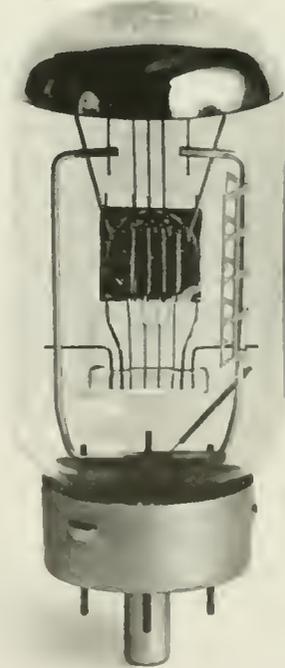
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- | | | |
|---|--|--|
| 1. Has arcing occurred? | 29. Lamp seal leak? | 56. Base cement deficient? |
| 2. Is air in lamp? | 30. Bulb shape poor? | 57. Base turned? |
| 3. Is filament broken? | 31. Overall length wrong? | 58. Metal adhered to base or embedded
in base insulation? |
| 4. Is lamp fragile? | 32. Base cement exposed? | 59. Soldering or welding poor? |
| 5. Lamp burned out? | 33. Lamp seal shoulder distorted? | 60. Base crooked or eccentric? |
| 6. Discoloration "A" present? | 34. Bulb dirty? | 61. Base dirty? |
| 7. Discoloration "B"? | 35. Bulb window poor? | 62. Base tarnished or discolored? |
| 8. Discoloration "C"? | 36. Bulb blemished? | 63. Base processing wrong? |
| 9. Filament interlocked? | 37. Loose material in lamp? | 64. Marking poor? |
| 10. Filament joint defective? | 38. Glass bridge touching bulb wall? | 65. Marking misplaced? |
| 11. Filament out of support hook
or pigtail? | 39. Stem tube, press, flange,
button, wafer or shoulder
cracked or broken? | 66. Coating poor? |
| 12. Filament out of joint? | 40. Bridge, arbor or button broken
or cracked? | 67. Frosting, coating improperly located? |
| 13. Filament irregular? | 41. Tip broken, cracked or chipped? | 68. Internal or external reflector poor? |
| 14. Light source position wrong? | 42. Disc defective? | 69. Bulb reflector coating poor? |
| 15. Lead wire inoperative? | 43. Cracked or broken glass reflector? | 70. Reflector position poor? |
| 16. Lead wires short-circuited? | 44. Lead knot exposed? | 71. Lamp wrong? |
| 17. Lead wires too close to support
or bulb? | 45. Stem press or button leak? | 72. Lamp parts in excess? |
| 18. Lead wire-to-base joint defective? | 46. Mount not concentric? | 73. Lamp packing defective? |
| 19. Lead wire long? | 47. Stem press discolored? | |
| 20. Lead wire insulation omitted? | 48. Metal in stem tube? | |
| 21. Support missing? | 49. Stem tube dirty? | |
| 22. Support burned or broken? | 50. Base inoperative? | |
| 23. Support short-circuited? | 51. Base damaged? | |
| 24. Supports too close? | 52. Lamp inoperative? | |
| 25. Metal part touching bulb? | 53. Base dimensions wrong? | |
| 26. Support loose? | 54. Base short-circuited? | |
| 27. Support poor? | 55. Base loose? | |
| 28. Bulb broken or cracked? | | |

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GENERAL  ELECTRIC



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audio-visual programs of the U.S. government

DEPARTMENT OF THE ARMY:

James A. Moses, *Chief, Audio-Visual
Distribution and Utilization*
Phone: Oxford 7-2039

LCA T.A. Cook *Chief, Audio-Visual
Distribution & Utilization*
Phone: OX 5-6958

The Army Pictorial Center is responsible for the actual production and initial distribution of official motion pictures and related audio-visual materials. Information concerning contract for writing, production and procurement may be obtained from:

Commanding Officer, Army Pictorial Center,
35-11 35th Avenue, Long Island City, New
York 11106. Phone: 937-0600.

AUDIO-VISUAL SUPPORT CENTERS. All official motion pictures, film strips, transparencies, language training materials and related audio-visual material are distributed throughout the U.S. Army by the Army Audio-Visual Support Distribution and Utilization System. This system is composed of three segments: (1) the Pictorial & Audio-Visual Division OACSC-E; (2) the Distribution Branch of the Army Pictorial Center; and (3) the network of Audio-Visual Support Centers located at headquarters major commands major service schools and throughout the Zone of the Interior and overseas commands.

• News of U. S. Government audiovisual programs is reported in all regular issues.

DEPARTMENT OF THE NAVY Washington, D. C. 20390

• The U.S. Department of the Navy produces motion pictures and still photographs for such purposes as training, maintaining fleet readiness, explaining new weapons and devices, and for medical, historical, indoctrination, safety and recruiting uses, public relations, to name a few key subject areas.

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Commander, Naval Air Systems Command (AIB-5393), Navy Department, Washington, D.C. 20360.

Capt. D.A. Lane, USN, Code (AIR-5393)
Director, Photographic Division
Phone: OXford 3-3416

E. L. Randel, Code (AIR-5393) *Head, Training
Film & Motion Picture Branch, Photo-
graphic Division*
Phones: OXford 3-3470, OXford 3-3472

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D.C. 20390.

Cdr. Donald A. Needham, USN, *Officer in
Charge*
Phone: OXford 3-2901

LCdr. O.T. Fleisher, Jr., USN, *Director
Purchase Division*
Phone: OXford 3-2845

FACILITIES: The U. S. Naval Photographic Center, a field activity of the Naval Air Systems Command, is the central photographic laboratory for the Navy Department and the Navy's

largest photographic activity. The Center, composed of about 550 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries and motion picture distribution division.

The motion picture production facilities at the Center are modern and complete. There is a sound stage, film and tape recording and mixing equipment, an art and animation group and editorial branch. Here experienced script writers and artists collaborate with Navy photographers and technicians, maintaining high standards of quality for Navy productions. The processing division has the capability to develop and print negative film and release prints in 35mm and 16mm black-and-white and negative-positive color. About 75 percent of all Navy films, however are contracted with established commercial producers.

In addition, there is a growing requirement for films to report on the Navy's research and development activity. To meet this need, a TV closed circuit kinescope facility has been installed. Two video tape recorders and kinescopes together with visomat processing make for rapid completion of urgent films.

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval Establishment, other government agencies and to a commercial concerns on a cash sale basis. The Still Picture Department produces all types of still photography such as press, serials, murals, and official portraits. Modern continuous roll paper printing and processing units meet the Navy's large volume print demands. There are also complete negative, positive and transparency color processing facilities. (Continued)

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- . . . a builder of images, awareness, knowledge, belief, pride.
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audio-visual programs of the U.S. government

DEPARTMENT OF THE NAVY:

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about NPC may be obtained from: Commanding Officer, Naval Photographic Center, U. S. Naval Station, Washington D.C. 20390

Capt. J. J. Crowder, USN,
Commanding Officer
Phone: OXford 8-2101

Cdr. C. D. Longo, USN, Head
Motion Picture Department
Phone: OXford 8-2142

DISTRIBUTION: Prints of all Navy films available to the public can be purchased from DuArt Labs, Inc., 245 W. 55th St., New York, New York, under an annual contract administered by the General Services Administration. Civilians may borrow films from Naval District Public Information Officers, Training Aids Libraries, Aviation Films Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve government requests for film showings. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D.C.

United States Marine Corps

• For information on U. S. Marine Corps films, which are produced by the Department of the Navy, write to the office of:

Commandant of the Marine Corps (Code A03P)

Headquarters, U. S. Marine Corps
Henderson Hall, Arlington, Virginia 22214.

GENERAL SERVICES ADMINISTRATION

The National Archives and Records Service

8th and Pennsylvania Ave., N.W.
Washington, D. C. 20408

James E. Gibson, *Audiovisual Specialist,*
Office of the Archivist of the United States
Phone: 963-4275

James W. Moore, *Chief, Audio Visual Branch*
Phone: 963-6493

• The National Archives and Records Service is the repository for more than 50 million feet of historical motion pictures created by 100 Federal agencies and several non-government producers. The ever-growing collection includes a wide range of subjects covering the period from 1896 to the present.

Films are not loaned, but may be viewed by researchers, film producers or their authorized representatives. Duplicate negatives or masters of films or scenes may be purchased by individuals or producing companies subject to consent of the depositing agencies and copyright restrictions, if any.

At the Washington National Records Center in Suitland, Md., The National Archives and Records Service also stores and services preprint materials of current motion pictures produced by or for Federal agencies.

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Washington, D. C. 20202

Andrew R. Mohar, *Acting Director, Division of Higher Education Research, Bureau of Research, U. S. Office of Education, 400 Maryland Ave., S.W., Washington, D.C. 20202*
Phone: (202) 963-5963

• The Office of Education administers Title VII of the National Defense Education Act, which provides research grants in the uses of new educational media, and for the dissemination of information about such media.

The Office of Education also conducts studies and surveys, prepares catalogs and bibliographies, and provides consultative services on educational uses of audio-visual materials. For information on this program write office above.

Media Services

and Captioned Films for the Deaf

(Division of Educational Services,
Bureau for Education of the Handicapped)

Dr. James J. Gallagher, *Acting Associate Commissioner, Bureau for Education of the Handicapped,*
Phone: 963-5925

Dr. Frank B. Withrow, *Acting Director, Division of Educational Services*
Phone: (202) 962-5022

Dr. John A. Cough, *Chief, Media Services and Captioned Films*
Phone: (202) 963-3060

• The Media Services and Captioned Film Branch administers a program of educational media under P. L. 85-905, as amended by P. L. 87-715 and P. L. 89-258. These laws provide for promoting the general welfare and the educational advancement of deaf persons. Media Services and Captioned Films furnishes a free loan service of films for the deaf; conducts research in the use of films and other educational media for the deaf; produces and distributes films, filmstrips and related media for the deaf and for persons who work closely with the deaf (parents, employers, etc.). The branch also provides for the training of persons in the utilization of these materials and provides media equipment to most schools for the deaf.

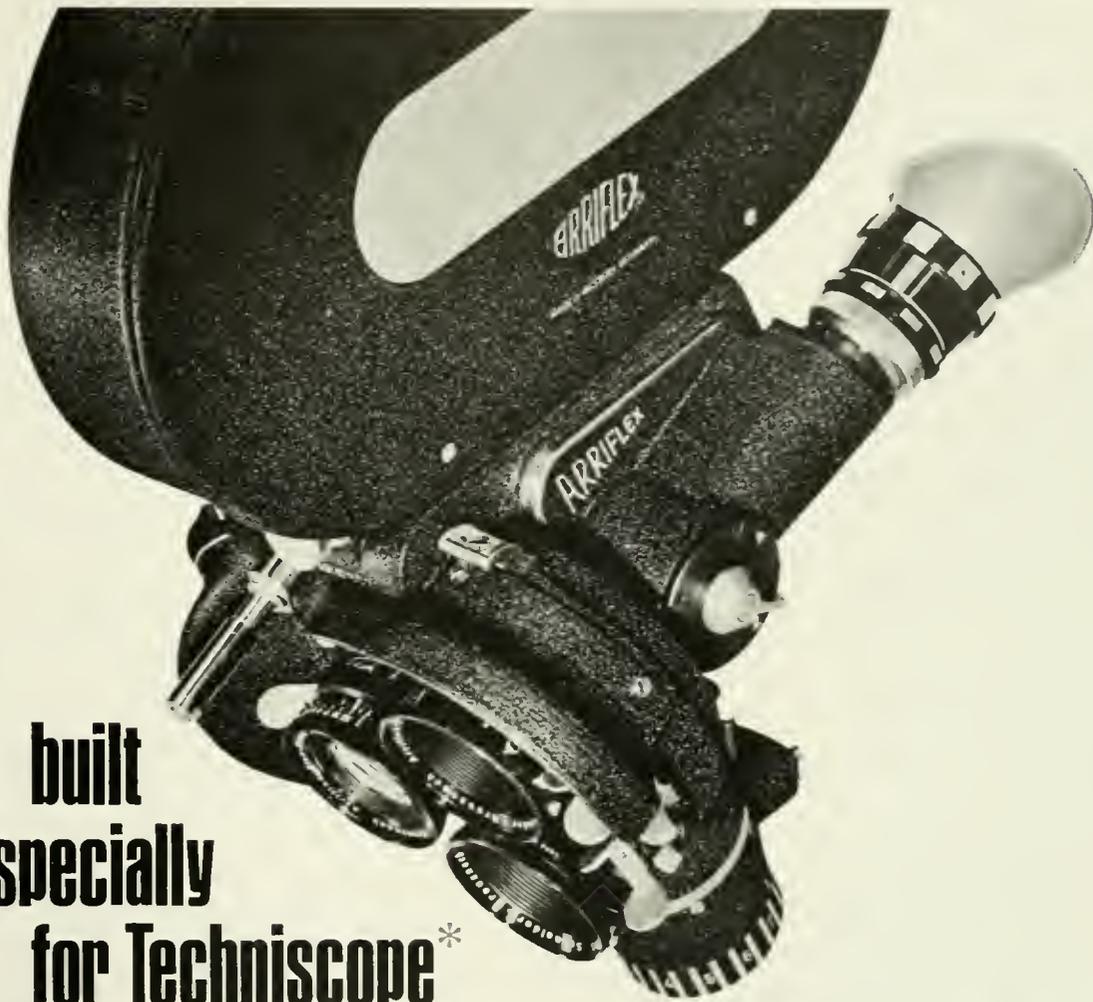


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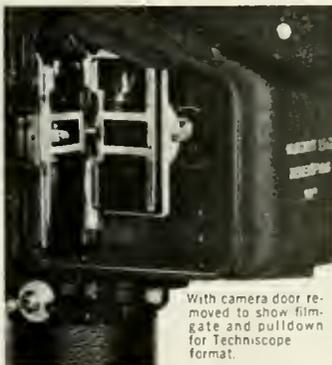
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audio-visual programs of the U. S. government

MEDIA SERVICES & CAPTIONED FILMS:

Further expansion to provide media services to all types of the handicapped was made possible by enactment of P.L. 90-247. Actual program activities remained essentially the same as in previous years since no funds were appropriated for the expansion of the program. •

United States Public Health Service National Medical Audiovisual Center

Atlanta, Georgia 30333

All Phones: (404) 633-3311

Dr. James Lieberman, *Director*

Edward F. McClellan, *Deputy Director*

Jerome K. Barnett, *Asst. Director for
Operations*

Joseph A. Staton, *Special Projects Officer*

Dr. Richard Fuisz, *Associate in Biomedical
Communication*

Dondell C. Cotter, *Program Management
Officer*

Katherine C. Skogstad, *Information and
Publications Officer*

Jack C. Kirkland, *Chief, Motion Picture &
Television Section*

Robert S. Craig, *Chief, Graphic &
Photographic Arts Section*

Dr. Norman L. Cole, *Chief, Educational
Studies & Development Section*

Charles N. Farmer, Jr., *Chief
Audio-Visual Systems Planning Section*

Robert Sumpter, *Chief, Acquisition, Retention
& Distribution Section*

ACTIVITIES: The National Medical Audio-visual Center plans, directs, conducts and coordinates

PUBLIC HEALTH/AUDIOVISUAL FACILITY:

a national program in biomedical communication. It operates the central installation in the Public Health Service for development, production, distribution, evaluation and utilization of motion pictures, videotapes, and other audio-visual forms.

In addition to its production program, the Center, through a newly established educational program, provides consultation and assistance to schools of the health professions, and is responsible for the development of specialized conferences, seminars and workshops. A recently established audiovisual systems planning activity concerns itself with the development of communications systems in a wide variety of health and health-related institutions.

Under the leadership of the School of Medicine at Tulane University, the Center is participating in a graduate program in biomedical communication which began in Fall, 1967. The curriculum was developed through a consortium of institutions of higher learning, and is sponsored by an initial grant from the National Library of Medicine.

The Community Medical Television System, the nation's first medical network on the 2500 Mega-Hertzian instructional bandwidth, began operation in Spring of 1967, under the Facility's leadership and coordination. It links, with line-of-sight transmitters, Emory University Medical School and Hospital; Grady Memorial Hospital, Emory's teaching hospital; the Georgia Department of Public Health and its Mental Health Institute; the Veterans Administration Hospital and the Audio-Visual Facility. Initially, programs will be transmitted from Grady and the Facility and will be received by others hooked into the network. The System, if successful, will serve as a prototype for others of its kind throughout the nation.

FACILITIES: The Center has complete in-plant motion picture, filmstrip and television, production and laboratory equipment located in a four-story building designed especially for audio-visual activities. In addition, it acquires, prints and distributes medical and health-related films, makes multiple prints and distributes them throughout the world, operates the National Archives of Medical Motion Pictures and maintains an international central reference file of medical audio-visuals.

DISTRIBUTION: Public Health Service films are available from National Medical Audiovisual Center (Annex), Chamblee, Ga. 30005, on loan to schools of the health professions, other educational institutions and medical-health organizations throughout the U. S. and abroad. Films are listed in a Public Health Service Film Catalog published annually. Information on teaching films is also available from a central reference file.

REFERENCE SOURCES: In addition to the Public Health Service Film catalog, two other catalogs are published by the Center: *Film reference Guide for Medicine and Allied Sciences* and *Sensory Disease Film Guide*. A special catalog of selected films on heart disease, cancer, and stroke is currently being revised and other works are in production. A master international index is maintained to support special requests for film information not otherwise available.

PRODUCTIONS: Among recent 16mm motion pictures produced are *Spot Prevention*, an animated film designed to promote measles vaccination; and *Rx Innovation*, a film discussing the broad aspects of biomedical communication, its problems and resources. A series of 8mm single-concept teaching films dealing with various phases of rehabilitation for victims of stroke also has been released. In addition, videotapes and tape-to-film transfers have been released on heart disease including: *Clues to Cardiac Diagnosis from Inspection of the Cervical Veins*; *New*

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audio-visual programs of the U.S. government

PUBLIC HEALTH/AUDIOVISUAL FACILITY:

Concepts in Cardiovascular Surgery; the Etiology of Systematic Hypertension; and the Diagnosis of Surgically Treatable Hypertension. More than 100 films are scheduled for production in fiscal 1968, many of which will have Spanish and French sound tracks as well as the original English.

Social Security Administration Baltimore, Maryland 21235

Roy L. Swift, *Information Officer*
Phone: 944-5000 ext. 2187

Robert T. Fenwick, *Chief, Audio-Visual
Branch, Office of Information*
Phone: 944-5000, ext. 5587

ACTIVITIES: The Social Security Administration produces and distributes films on Old Age, Survivors, and Disability Insurance, and on Health Insurance (Medicare). These are public information films designed to explain to the viewer what he needs to know about the social security law and what benefits he might be entitled to. Most films and spots are intended for both television and theatrical use.

FACILITIES: The Administration has a small studio and limited facilities located in the Baltimore Headquarters Building. Some film work is contracted to commercial producers.

DISTRIBUTION: Through 710 District and Branch offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

For news of audiovisuals read **Business Screen**

DEPARTMENT OF INTERIOR Washington, D. C. 20240

• The Department of Interior produces films which are concerned with the management, conservation and development of natural resources in every section of the Nation. Films are available from the bureau in which they have been produced.

Office of the Secretary

Harmon Kallman, *Office of Information*
Phone: (202) 343-3171

Inquiries concerning the use of Department of Interior films for television should be addressed to this office. A Departmental film catalog is available on request.

The Bureau of Land Management

John A. Mattoon, *Chief, Office of Information*
Phone: (202) 343-3609

• Five films are available from the Bureau's office including the award-winning new film *The Last Frontier*, a 29-minute film about America's last public domain lands, their history and future.

Others available for loan and for TV showings are: *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska; *Watershed Conservation*, demonstrating water conservation on the public lands; *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon, and *This Waiting Land*, a 27-minute color film, which contrasts pioneering a century ago with present day multiple use resources management. State BLM offices having libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

The U. S. Bureau of Mines

Dr. A. Nicholas Vardac, *Officer-in-Charge, Audio-Visual Programs, Motion Picture Development and Production Bureau of Mines, Washington, D.C. 20240*

Phone: REpublic 7-1820, Ext. 3359
Meyer Reiness, *Chief, Branch of Motion Picture Inspection and Booking, Bureau of Mines*
4800 Forbes Ave., Pittsburgh, Pa. 15213

ACTIVITIES: The Bureau of Mines has a broad film program dating from about 1920. Motion picture subjects deal with natural resources of states and areas and with mineral commodities including metals, non-metals and petroleum. Recently released films include: *Helium Aluminum - Metal of Many Faces*, and a new version of *Arizona and Its Natural Resources. Nevada and Its Natural Resources, Steelmaking Today, The Extraordinary World of Zinc, The Lead Matrix, Silver, Wealth of the Wasteland.*

FACILITIES: All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities.

DISTRIBUTIONS: About 6,500 prints of films are distributed to the public on a free loan basis from the film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213, and from depositories in 40 states. Annual number of showings is 200,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogs available.

PRODUCTIONS: Films in current production include: An untitled film on *Molybdenum*, on the *State of Oregon and its Natural Resources*, on the conservation of mined lands and the control of underground mine fires, etc. The following TV series are available: *Down to Earth; States of the Union; Out of the Earth.*

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DEPARTMENT OF THE INTERIOR:

The Bureau of Reclamation

Ottis Peterson, Assistant to the Commissioner,
Information
Phone: (202) 343-4662

ACTIVITIES: The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states — usually "low budget," sound-color films which run 14 or 28 minutes for TV use. Film catalogs are available from the Washington, D.C., office of the Bureau; the Regional offices and the Film Distribution Center in Denver.

FACILITIES: Most of the film work for the Bureau of Reclamation is contracted by the appropriate Regional office with commercial producers. There are seven Regional offices, all in the western states, supervised by the Washington office.

DISTRIBUTION: Distribution of Bureau of Reclamation films is now accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 53, Denver Federal Center, Denver, Colorado. On occasion, surplus prints are loaned to educational institutions for their distribution libraries.

PRODUCTIONS: Recent productions include: *Rivers in the Sky*, a picture with unusual cloud effects resulting from time-lapse photograph, to show research in weather modification. *Flaming Gorge*, the story of the construction of a high dam on the Green River in the Rocky Mountains in northern Utah which was selected as the winner in public relations, sales and advertising in an industrial photography competition; *Power for a Nation* in which the Bureau of Reclamation collaborated with other Department agencies to portray the role of the Department in hydropower production. The Bureau of Reclamation is also distributing prints of *New Water for a Thirsty World* which was produced by the Office of Saline Water of the Department of the Interior.

U. S. Fish & Wildlife Service

Elliot A. Macklow, Chief, Audio-Visual Services, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.
Phone: (202) 343-6897

ACTIVITIES: Using commercial contractual motion picture facilities, this organizational unit plans, produces and distributes fishery marketing and educational motion pictures sponsored by both Government and industry. Other audio-visual materials such as fishery television spot announcements and radio spot announcement discs and are also produced and distributed.

FACILITIES: Commercial contractual motion picture facilities.

DISTRIBUTION: Utilizing about 200 Government and private film libraries, 22 fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the commercial fisheries films distributed and the instructions for obtaining them may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, 1815 N. Ft. Myer Drive, Room 601, Arlington, Va., 22209. Requests for films to be sent outside the U. S. should be made to the nearest U. S. Embassy or Consulate. Applications are accepted from institutions wishing to serve as non-profit film libraries.

PRODUCTIONS: The motion picture, *Flavor of Maine*, sponsored by the Maine Sardine Comm-

audio-visual programs of the U.S. government

FISH AND WILDLIFE SERVICE:

cil, is now in active distribution. The films tentatively titled *Trout to Order* for the U.S. Trout Farmers Assn., *Mullet County* for the Florida Board of Conservation, and two Estuarine conservation films (one 28-minute, one 15-minute) for the five States bordering the Gulf of Mexico, all require seasonal filming and are in production.

The U. S. Geological Survey

Frank H. Forrester, *Information Officer*
Phones: 343-4646/4647

- This office maintains and distributes a limited collection of motion picture films dealing with the earth sciences. Of major interest are the award winning films, *The Eruption of Kilauea*, 1959-60 and the earlier film release, *The 1955 Eruption of Kilauea*. These show, at close range, the spectacular eruption of the Kilauea volcano on the island of Hawaii.

Recent film releases include the *Alaskan Earthquake*, 1964 and *The Sea River*. The first of these films documents the destructive effects of the March 27, 1964, Alaskan earthquake both graphically and pictorially in on-the-spot scenes. The *Sea River* film records hydrological investigations carried on in the Amazon River Basin as a joint operation between the Geological Survey and the Brazilian Navy.

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20242.

THE LIBRARY OF CONGRESS

Washington, D. C. 20540

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*

Phone: STerling 3-0400, ext. 217

John B. Kuiper, *Head, Motion Picture Section*
Phone: STerling 3-0400, ext. 721

Paul Spehr, *Motion Picture Librarian*
Phone: STerling 3-0400, ext. 721

Mrs. Elizabeth K. Dunne, *Acting Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 458

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*
Phone: STerling 3-0400, ext. 484

Mrs. Virginia Colbert, *Acting Head, Special Services Section, Card Division*

Phone: STerling 3-0400, ext. 8039

- The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographical data.

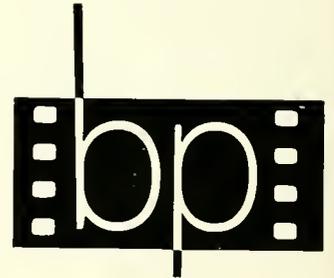
The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Con-

gress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog - Motion Pictures and Film-Strips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Building 159, Navy yard Annex, Washington, D.C. 20541.

The Library's collection of motion pictures comprises about 89,000 reels and is in the custody of the Prints and Photographs Division in



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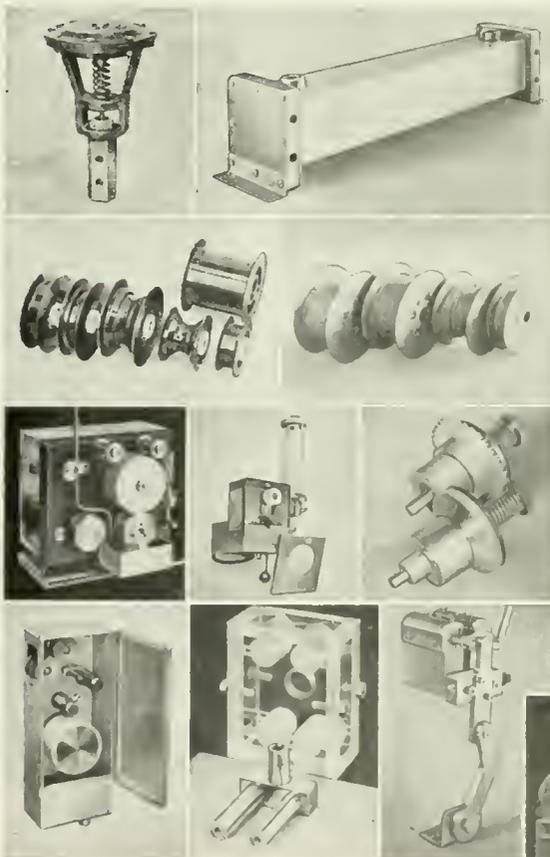
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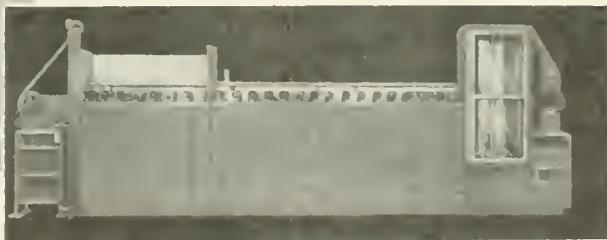


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**audio-visual programs
of the U.S. government**

THE LIBRARY OF CONGRESS:

the Reference Department. It is primarily an archive in nature, and reference service is limited to assisting research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

**NATIONAL AERONAUTICS
AND
SPACE ADMINISTRATION
Office of Public Affairs-AudioVisual Program
Washington, D. C. 20546**

Walter E. Whitaker, *Audio-Visual Officer*
Room 805, Reporters Building
Phone: 962-2516

Edward A. Pierce, *Director, Media Development Division*, Room 802, Reporters Building
Phone: 962-2161

James B. Ethredge, *Chief, Motion Picture Branch* Room 812, Reporters Building,
Phone: 962-2757

Clayton Edwards, *Chief, TV and Radio Branch* Room 814, Reporters Building
Phone: 962-2795

Warren Phipps, *Chief, Distribution and Depository* Room 811, Reporters Building
Phone: 962-2858

ACTIVITIES: These branches supervise the agency-wide production and distribution of films, TV and radio programs and other audio-visual materials on space and aeronautics, and coordinate requests for NASA assistance in production of all these media.

FACILITIES: Production requirements are fulfilled through in-house capabilities at NASA field installations and by contractors.

DISTRIBUTION: NASA films, tapes, stock footage and other AV resources are loaned through NASA Central Motion Picture Depository and Library. All requests for NASA assistance with non-governmental productions should be directed to Mr. Whitaker; requests to borrow NASA films should be directed to Mr. Phipps.

PRODUCTIONS: Those released in 1967 include: *Assignment: Shoot the Moon, Doorway to Tomorrow, Electric Power Generation in Space, Flight to Tomorrow, The Guaymas Story, Legacy of Gemini, Space Navigation, View of the Sky, The Vital Link*, and the monthly TV series *Aeronautics and Space Report*.

POST OFFICE DEPARTMENT

Washington, D. C. 20260

Ira Kapenstein, *Special Assistant to the Postmaster General, Public Information*
Phone: 961-7500

George M. Kroloff, *Director, Special Projects, Office of Special Assistant to Postmaster General, Public Information*
(Public Information Films)
Phone: 961-8185

Ray N. Mahan, *Chief, Motion Picture Branch Office of Special Assistant to Postmaster General* Public Information
Phone: 961-7711

ACTIVITIES: The Post Office Department currently uses Public Information film clips for Public Service, plus training and engineering photo reports.

FACILITIES: Limited motion picture production performed by the Department. Public Service film production is contracted;

THE POST OFFICE DEPARTMENT:

Bureau of Facilities, Procurement Division
Room 7407, Post Office Department
Washington, D.C. 20260

DISTRIBUTION: Public information film clips for public service and documentary films are distributed through U. S. Postmasters in all regions.

**DEPARTMENT OF TRANSPORTATION
FEDERAL AVIATION ADMINISTRATION**

800 Independence Avenue, S.W., Room 412E
Washington, D. C. 20590
Phone: WOrth 2-5693

John A. Nugent, *Chief Motion Picture Branch, HQ-450*
Martin S. Konigsmacher
Senior Production Supervisor
Jerry Ward, *Producer-Director*
George M. Mathieu, *Project Coordinator*

ACTIVITIES: The Motion Picture Branch produces motion pictures and television programs designed to meet the needs of the Services and Offices which comprise the Federal Aviation Administration.

FACILITIES: The FAA uses both in-service capabilities and commercial contrasts with industry in supplying its Motion Picture services.

FILM DISTRIBUTION: Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-43.1, P.O. Box 1082, Oklahoma City, Oklahoma.

MOTION PICTURE PRODUCTION: Productions vary from highly technical training films to those designed for the general public.

Federal Highway Administration

William F. Hall, *Chief, Photographic Section*
Phone: WOrth 7-3013

ACTIVITIES: This Bureau produces films on subjects pertinent to highway development, safety and related subjects, sometimes in cooperation with other government agencies, state and local highway departments, and other interested organizations.

FACILITIES: In-house capacity.

DISTRIBUTION: These films are available on a loan basis, with borrower paying return transportation, from Chief, Photographic Section, Federal Highway Administration, Washington, D. C. 20591. Films may be purchased by responsible organizations, by inquiry to same address.

United States Coast Guard

Washington, D. C. 20591

H. E. Whitwer, *Chief, Motion Picture & TV Branch, Public Information Division*
Phone: (202) WOrth 4-5303

ACTIVITIES: The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

FACILITIES: In-house capability. The Coast Guard has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

DISTRIBUTION: A catalog of U. S. Coast Guard films is distributed by film libraries in Washington, D. C. and at District offices in Boston, New York, Portsmouth, Miami, New Orleans, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

PRODUCTIONS: Current productions include training films, public information films and TV spots. Planned productions include a historical film and several 10-minute releases on various missions and duties of the Coast Guard.

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audio-visual programs of the U. S. government

U. S. TREASURY DEPARTMENT Washington, D. C. 20025 Internal Revenue Service

John E. Burlison, *Audio-Visual Training Officer*. Phone: 161-2409

Charles M. Lammond, *Visual Information Officer, Office of Public Information*. Phone: WOrth 4-4037.

• A recently-revised version of a 28-minute film, *The Treasury Story* reviews the activities of this Department. A five-minute summary version is also available for use in continuous automatic projectors.

ACTIVITIES: Films for public and internal use are prepared by the Internal Revenue Service. Motion pictures for public viewing are produced by the Public Information Division, those for employee training or orientation by the Training Division. The Information Division also supervises production of television spot announcements for use during each tax filing period. It has also recently begun the production of films in Spanish, partly to extend its taxpayer information in the U. S. and partly as an advisory aid to Latin American countries concerned with Federal government cooperative programs.

FACILITIES: The public information films of Internal Revenue Service are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with Internal Revenue Service personnel and sometimes with professional talent.

DISTRIBUTION: The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of Internal Revenue Service films.

PRODUCTIONS: The Public Information Division has prepared a new ½-hour film production featuring E. G. Marshall to inform taxpayers about new developments in filing their federal income tax returns this year. In addition to this 16mm color production, it also has released a 20-minute, 16mm color combination historical and informational film, *Mission for Millions*, which will give taxpayer viewers an insight into actual operations of Internal Revenue Service offices of all types. Other films, all in 16mm color, in the Internal Revenue Service library include: *Then and Now*—22 min.; *Time and Taxes*—18 min.; *Moonshine and Taxes*—15 min.

U. S. Savings Bond Division

Jacob Mogelever, *Promotion Manager, U. S. Savings Bonds*
Phone: WOrth 4-5702

• A variety of films telling the story of U.S. Savings Bonds is available suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. All were made available to the Treasury by volunteers and showings take place under volunteer auspices. *The Land We Love*, 16mm, sound-color, 20-min., is a film tour produced by Warner Brothers in association with other major motion picture studios. *Wilbur Gets the Message . . . About Payroll Savings*, 16mm, sound-b&w, 20 min., has been cleared for television. *Danny Kaye for School Savings*, 16mm, sound-b&w, 16 min. is not cleared for television. *The Junior Astronaut*, 16mm, sound-b&w, 15 min., is cleared for television. •

THE UNITED STATES INFORMATION AGENCY

Washington 25, D. C.

Bruce Herschensohn, *Director, Motion Picture & TV Service*

Phone: WO 2-6961

Anthony Guarco, *Deputy Director, Motion Picture & TV Service*

Phone: WO 2-6962

Howard Kirchwehm, *Program Manager*

Phone: WO 3-5938

Anthony Jowitt, *Production Manager*

Phone: WO 2-6170

Richard Mohler, *Chief News & Special Events Division*

Phone: WO 2-6974

Antonio Vellani, *Chief, Documentary Production Division*

Phone: WO 3-4130

John DeViney, *Chief, Staff Production*

Phone: WO 2-1948

Ralph Price, *Operations Manager*

Phone: WO 2-0586

Wilbert Pearson, *Chief, Comm-Media Attestation Staff*

Phone: WO 2-3102

Doug Smith, *Chief, Acquisitions Staff*

Phone: WO 2-7955

John R. Wheeler, *Chief, Administrative Office*

Phone: WO 2-6060

SERVICES and FACILITIES: USIA produces, acquires and distributes abroad motion picture and television films for the overseas information and cultural program of the U.S. Government. The USIA audience numbers over 260 million televiewers in 92 countries plus some 750 million persons who annually see USIA films in theaters and private showings. Output ranges the full gamut of both media — from brief news-clips to feature length motion pictures and hour-long television dramas. These products are released in as many as 58 foreign languages.



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audio-visual programs of the U.S. government

THE U. S. INFORMATION AGENCY:

PRODUCTIONS: Examples of the agency's motion picture and television output include: *The Eighth District*, *Hands of A Stranger* and *The Other War*, documentaries on Viet Nam; *Cleveland Makes a Choice*, a documentary on the election of Mayor Stokes; *Media Hora* and *Emilio Espina*, half hour and one hour television series being shown in Latin America; *Cowboy*, one of the "Young America" documentaries which was nominated for an Academy Award last year; and *John F. Kennedy: Years of Lightning*, *Day of Drums*, the 90-minute color feature, continues in heavy demand in its fourth year of release.

THE PEACE CORPS

Washington, D. C. 20525

Roderick French, *Administrative Assistant*
Office of Public Affairs
Phone: (202) 382-3737

ACTIVITIES: Limited film activity.

DISTRIBUTION: Two films, *A Mission of Discovery* (1964) and *A Choice I Made* (1965) are distributed by United World Free Films through 30 outlets in continental U.S., Alaska and Hawaii.

A third film, *Assignment: Langkawi* (1965), a story of Peace Corps nurses in Malaysia, is available on free loan to nursing schools and nursing organizations from Peace Corps, Washington.

FILM COUNCIL ORGANIZATIONS:

(CONTINUED FROM THE PRECEDING PAGE 42)

Thursday evening, October 24. Cocktail hour and dinner are \$10.00 per person, by reservation.

THE CANADIAN FILM INSTITUTE

NATIONAL OFFICE: 1762 Carling Avenue, Ottawa 13, Ontario, Canada.

OFFICERS: Jean Clavel, *President*; A. L. Hepworth, *Vice President*; Andre Saumier, *Vice President*; Gordon Noble, *Honorary Treasurer*; J. G. Roberts, *Executive Director*.

DIVISIONS: Canadian Film Archives, National Science Film Library, Business Film Service.

PURPOSE: To bring together Canada's educational, scientific, cultural and community interest in the field of documentary films and to encourage and promote the study, appreciation and use of motion pictures and television as educational and cultural factors.

ACTIVITIES: Distribution—Film Library (10,000 titles in special collections); National Science Film Library established June, 1962, Peter Morris, *Director*; Importation of films from other countries; Information Service; Preservation of films of historical interest; Distribution of sponsored films; Canadian Film Awards; Special services in the fields of business films, scientific films, films on art, medical films, etc.

PUBLICATIONS: Catalogues, Special Subject Listings, Information Sheets.

COMMITTEES: Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee and the Children's Film Centre.



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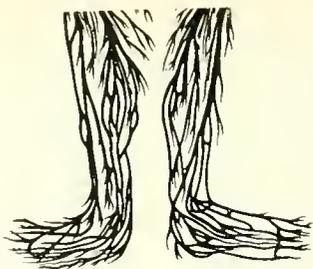
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What We Had in Mind, Baby, Is an Alexander Scourby Approach"

by Charles Mountain

IT ALL STARTED with a Chinese proverb, "One picture is worth more than ten thousand words." Helen, with her face that sent all those ships sailing into the sunset, built up the image. And the Pharisee's daughter who insisted that Moses "looked good in the rushes" put the capper on it. Movies were born!

Then, Jonathan Swift, whose classic satire on life, *Gulliver's Travels*, became a motion picture gem long after he quit deriding the world, had to give Wordsworth his infamous nickname, "Words, Words, Words." Narrators were born!

What do you do with these disembodied voices who ignore the Chinese proverb, seldom emulate Helen because they rarely show their faces, and think Moses is a beleaguered expressway builder in New York? Baby them, baby, that's what you do, because they are the sole, tangible, real, human meaningful link between your film and its audience!

Don't give that gorgeous hunk of vocal folds copy that was written to be read in a magazine or technical journal instead of being read aloud. Don't hand him a script and expect him to interpret the meaning of your film when all he has to work with are some typewritten pages. Don't assume that he and your film won't benefit from a briefing session that includes the background of the material covered, some clues as to "special" pronunciations and an idea of the size and complexion of the audience.

Witness the ill-advised narrator: he's about to "voice" a film; get right down to the nitty-grittys with the audience. There are twelve people in that audience, but he doesn't know that. So, he comes on like Everett Dirksen. Or, the same chap with the mellifluous tones who ends up sound-

ing like a funeral director advising that beige is *the* color at Forest Lawn this year when his audience is composed of 350 garage mechanics.

Lo, the uninformed narrator: he's seen the script, but the picture is a complete blank. He doesn't know what he's talking

☆ A New York-based narrator of scientific, medical and industrial films and a commercial spokesman on television, Charles Mountain is narrating the *Outdoorsman* series on NBC and is president of the N.Y. Chapter of the Academy of Television Arts and Sciences there. •

about, when he should be emphasizing something that he doesn't know what he's talking about or why he's talking about what he doesn't know what he's talking about. The script reads, "This third leg of the cadaver is hollow," and poor velvet-tones has to decide whether the important point is the limb, the number thereof or the state of health of the subject.

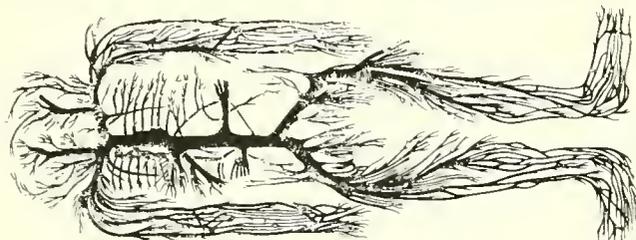
Do insist that your writers write words that are gentle when they trip from the tongue. Sentences should be just that, sentences. Anything else is just deathless printed—not spoken—prose.

Do find time to either show your narrator the picture on a movieola, or screen it for him, or use the up-to-date facilities, with "back-up mechanisms" built in, available at most of the big recording studios and record the track to picture. You'll save editing time and get a better picture, to boot.

Do let your narrator in on what's going to happen to the film when it's finished. If the audience is the Board of Directors of the world's largest company or the local Unwed Mother Foundation, he will be able to adjust his interpretation to fit.

There's a Peter Thomas, a Norman Rose, a George Bryan waiting outside your door, eager to give the best of his talent to making your film a worthy and memorable moment in the world of communication. Treat him like a partner and let him in on what's going on. You'll be happy you did.

New wave or old school?



This happens to be a French drawing, circa 1780, titled *Anatomie*.

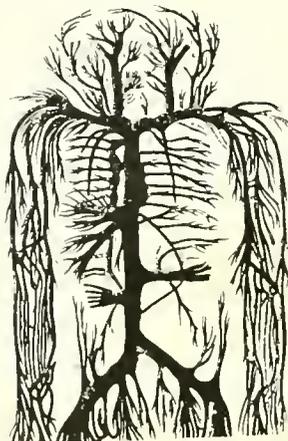
It might represent a contemporary artist. And he might call it *Twiggy*.

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Late News in the World of Sight & Sound

Eastern Airlines and Excedrin Win IBA Sweepstakes Awards

☆ A television series for Eastern Airlines by Audio Productions and a radio series for Excedrin by RKO won top sweepstakes honors at the 8th annual International Broadcasting Awards March 12, sponsored by the Hollywood Radio and Television Society.

In all, trophy winners in 11 television and 8 radio categories were announced, the final choice of judges from among 3103 entries from 32 nations.

The television sweepstakes winner was a series of three commercials for Eastern Airlines, titled *Bahamas, Puerto Rico* and *Second Summer*. The agency was Young & Rubicam. The commercials were produced by Audio Productions of New York and Filmways of California.

The radio sweepstakes winner was a series of three commercials for Bristol-Myers' Excedrin, titled *Mothers Coming, Blind Date* and *Shoe Store*. The agency was Young & Rubicam and they were produced by RKO, New York.

Winners in other television categories, their agencies and producers were:

Live action, 60 seconds: *Wayward Cranberry* for Ocean Spray Cranberries (Doyle Dane Bernbach/Horn-Griner Productions).

Live action, over 60 seconds: *Super Insulation*, for Union Carbide Corp. (Young & Rubicam/VPI).

Live action, under 60 seconds: *Umpire*, for Johnson & Johnson (Young & Rubicam/Peterson Productions).

Animation: *Friends*, for Proctor & Gamble Head & Shoulders Shampoo (Tatham-Laird & Kuder/Filmfair).

Combination: *Talking Eggs*,

for Swift & Co. Premium Bacon (McCann-Erickson/John Urie & Associates).

ID's (10 seconds and under): Chesebrough-Pond's (J. Walter Thompson/Jerry Ansel Productions).

Special (non English language): Volkswagen (Doyle Dane Bernbach/Turnus Film, Zurich, Switzerland).

Local: Barney's Clothes (Mogul Baker Byrne Weiss, Inc./Pelican Films).

Humorous: Mattel, Inc. (Carwon-Roberts / Spungbuggy Works).

Public Service: Action for Transportation in New York State (Jack Tinker & Partners/Rose-Magwood Productions). •

* * *

Role of 8mm Film Discussed At the 22nd Calvin Workshop

☆ More than 800 persons attending the recent 22nd Annual Calvin Workshop heard Calvin President Leonard Keck outline the role 8mm and Super 8mm will play in the film industry as "The New Dimension."

Keck charged film-makers with the responsibility to recognize and support the industry revolution underway as the 8mm format begins appearing in mass distribution.

Held on two huge Calvin sound stages, the program covered all phases of film production from pre-planning through release printing and distribution. Guest speakers included Col. James F. Warndorf, commander, 1352 Photo Group, U.S. Air Force, with a special presentation on aerial combat photography; Robert M. Finehout, vice president of Association Films, who spoke on the distribution of films; and Eastman Kodak Company

with their "Concepts in Communications" program.

A special demonstration of the picture and sound track qualities of 8mm film was attended by more than 600 of the delegates present at the Workshop. •

* * *

Sun Dial's "While I Run This Race" Up for an "Oscar"

☆ Carl V. Ragsdale, president of Sun Dial Films, has received word that his company's production *While I Run This Race* has been nominated for the 1967 Academy Award. The film is a sequel to Sun Dial's 1966 Ac-



Carl V. Ragsdale

ademy Award winning *A Year Towards Tomorrow*.

This nomination is the third in the 24 year history of Sun Dial, making the company the first such documentary production firm to be so honored.

Entered in the documentary category, the picture was produced for the Office of Economic Opportunity, VISTA. Shot on location in Arizona, the film portrays the work of four VISTA volunteers in the Southwest assisting migrant workers.

Written and directed by Ed Levy, original music by Charlie Byrd, photography by Ross Lowell, edited by John Oettinger, the 28 minute film is narrated by Charlton Heston. •

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SIGHT & SOUND

Denis Courtney Named Acting Executive Secretary for SMPTE

☆ Denis A. Courtney's appointment as Acting Executive Secretary of the Society of Motion Picture and Television Engineers has been announced by G. Carleton Hunt, the Society's president.

Courtney has been a member of the Society's Headquarters staff since 1953, and was Advertising and Conference Manager until his new appointment.

Courtney replaces Lewis A. Bernhard, Jr., who recently resigned.

* * *

Videotape Library Opened by Modern for Non-Broadcast TV

☆ Modern Talking Picture Service, Inc. has opened a videotape library to serve the growing demand for taped programs to play on closed circuit (non-broadcast) educational and industrial television systems.

Carl H. Lenz, Modern president, said, "For some time there has been increasing interest in using pre-recorded videotape. With the introduction of color tape in the one-inch format, we feel the time has come to move ahead in this field."

Conversion of films to color tape will be handled through arrangements with individual sponsors. Modern plans to convert hundreds of its 16mm sound films to videotape during the coming months. Availability of the free-loan tapes will be announced as they are produced.

Initially, the tapes will be offered in the one-inch color format to play on Ampex 5000, 6000, and 7000 series equipment. Other formats will be made available as the need arises.



Paul Klingenstein (right), president of Arriflex Corporation of America, presents Arriflex 16S to Prof. William S. Shoemaker of Rochester's Technology Institute.

Arriflex 16S Camera Outfit Given to Rochester Institute

☆ A new Arriflex 16S camera outfit was recently presented to the Rochester Institute of Technology by Paul Klingenstein, president of the Arriflex Corporation of America.

The camera was the gift of Dr. Robert Richter, president of the manufacturer, Arnold & Richter, of Munich, West Germany, in commemoration of the firm's 50th Anniversary.

Klingenstein presented the camera outfit to Professor William S. Shoemaker, director of RIT's School of Photographic Arts and Sciences. It will be used by fourth year students studying advanced motion picture photography.

* * *

Hoback to Marketing Director For Bell & Howell A-V Division

☆ In a move aimed at strengthening the market services for the Audio Visual Products Division of Bell & Howell Co., Frank J. Hoback has been named director of marketing, a newly created position.

Hoback, who was previously

director of AV product management, will be responsible for administration of the marketing functions of planning, development, testing, sales and communications for the AV products division.

At the same time, it was announced that Charles A. Musson, former manager of AV sales, would become director of sales.

* * *

Paul V. Connelly to Direct Corporate Planning at Movielab

☆ Movielab, Inc. has appointed Paul V. Connelly as treasurer and director of corporate planning, according to company president Saul Jeffee.

Jeffee said that Movielab is "launching an acquisition pro-



Paul V. Connelly . . .

he'll direct corporate planning.

gram aimed at broadening our activities . . . primarily in allied fields," and that Connelly will head up the program.

Connelly, who was associated with Pathe Laboratories, Inc., for 11 years, most recently was president of International Business Relations Corporation, specializing in the handling of merger and acquisition programs for clients of the Interpublic Group of Companies, Inc.

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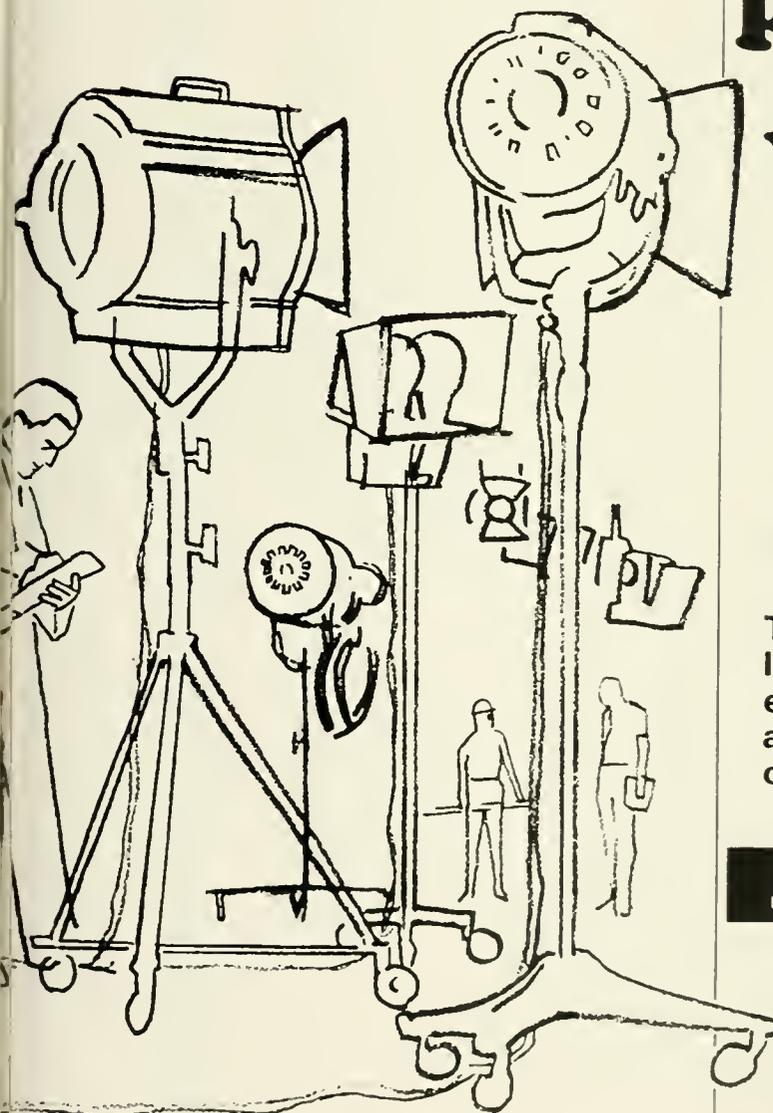
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FACTS OR FICTION! Many misconceptions exist concerning 16mm release prints made by the 35/32mm method, so it is obvious some explanation would be appropriate. Prints made by this method are not optical reductions as many believe, but are ordinary contact prints. Instead of using 16mm raw stock, two prints are made on one piece of 35mm film. However, the 35mm film is perforated with 16mm perforations on both edges. An image is printed down one side and up the other. After printing and developing, the 35mm film is passed through a slitter which cuts 1½ mils off each side, and then slits it down the center.

The use of 35mm release stock provides a slight price advantage to this system—for one foot of 35mm film costs slightly less than two feet of 16mm. The 16mm image on the 35/32mm printing negative is printed by contact or by an optical system. If the 16mm images are printed down one side and up the other in one printer pass, it is obvious the release print suffers. Timing changes or scene-to-scene color balancing cannot be accomplished if both images are printed to the release stock simultaneously. The normal custom is to print only one 16mm image onto the 35mm negative film. This makes for a more expensive negative because only one-half of the film is being used. If we had two 16mm images on the same 35mm negative, so well-balanced that we could make a one-lite release print, then of course there would be a slight advantage in printing labor. But, this is not the usual case.

After printing, the film can be processed on a 35mm machine, but if the developing machine has 35mm sprockets, it will not accept the 16mm perforations. Of course, some machines can be modified by adding additional special 35/32mm sprockets, but then time is wasted in re-threading the machine. So, normal procedure is to process the 35/32mm film on a 35mm *Tendency* drive machine. On a tendency or friction drive machine, the film is transported by friction on the rollers, consequently it is always slipping. This action causes abrasions on the base side of the film at both edges. This presents no problem in the 35/32mm method because the sprocketed areas are on the edges of the film where the abrasions occur, so the picture and sound image are not affected.

Some think that there is an economic advantage in processing, but actually this is not so. Let us assume a developing machine has twelve 35mm rollers in each bank (twelve film strands) and the machine speed is 100 feet per minute. If the machine were equipped with combination 35mm and 16mm

rollers, the 16mm film fits in a slot in the middle of the 35mm rollers. If we process 16mm film using these combination rollers, we would still have twelve strands of 16mm at 100 feet per minute. Now, if we print two 16mm images on 35mm film and run it through the 35mm tendency rollers, we would still have twelve strands delivering 100 feet of 35mm per minute, but when slit this becomes 200 feet of 16mm. This appears to be an economic advantage. But if we were to put 16mm rollers on the same machine, twenty-four 16mm rollers would occupy the same space as the twelve 35mm rollers. We would now have twenty-four strands, and to maintain the same developing time the machine would be run at twice the speed, delivering 200 feet of 16mm that requires no slitting. Some claims are made that because the 35/32mm sound tracks are on the inside of the film, and do not contact the rollers, the signal to noise ratio of the sound track is improved. This is true if we are comparing to 16mm film processed on a 16mm *tendency* machine. But, if processed on a 16mm machine with sprocket drive, no abrasions would exist because there is no slipping or friction for the teeth of the rollers transport the film. No advantage in this regard is evident.

When 16mm film comes off a 16mm sprocketed machine, it is immediately ready for inspection and shipping. This is not so with the 35/32 film for it now has to be slit three ways. This operation is critical and adds additional expense. Unfortunately, the film laboratory cannot slit as accurately as the film manufacturer, so there is always the possibility of side-to-side weave of the image.

In the 35/32mm technique, making just one print or any odd number of prints is economically unsound, for we have to throw away the other half of the film. Also, any equipment malfunction in the 35/32mm method causes two prints to be thrown away instead of one.

Our laboratory does not endorse the 35/32mm method, but we do accept 35/32mm negatives for printing. But we always print to 16mm raw stock which is processed on a 16mm sprocket machine. It appears then that there are no advantages to the 35/32mm technique! But wait—there is one! If a laboratory has existing 35mm processing tendency machines and does not wish to invest in additional 16mm machines with their developing crews, there is an advantage. But only for that laboratory!

For the print buyer the 35/32mm format has no advantage—quality-wise or price-wise. As a matter of fact, there may be a few slight disadvantages.

Byron

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MOTION PICTURES



Annual Production Review

ANNUAL GUIDE TO FILM WRITERS



ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022
Phone: (212) MU 8-3909

Date of Organization: 1960

H. F. Armington, *Writer-Director*

I. W. Meister, *Industrial P. R. Consultant*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Orahesive Bandage* (Sturgis-Grant Productions, Inc./E. R. Squibb & Sons, Inc.); *Introduction to Weather*; *Radar Set AN/PPS-5*; *Turret Hydraulic Systems, M107-M110*; *Introduction to Military Packaging*; *Packaging of Dangerous Materials*; *Packaging for Parcel Post* (U.S. Army). SLIDEFILMS: *Facts and Fantasies of Filter Sales* (Training Films, Inc./Furolator Products, Inc.).

JOHN C. BANCROFT

5555 N. Sheridan Rd., Chicago, Ill. 60626
Phone: (312) ARdmore 1-7747

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Water, Where and When You Want It*; *Who Cares . . .?*; *Keepers of the Blue Flame* (Pilot Productions/Mueller Co.); *The Little Big Star* (Pilot Productions Victor Div. Dana Corp.); *Seal/Lubricant Compatibility* (Pilot Productions/Chicago Rawhide); *The Cash-In Component* (Allis Chalmers/direct); *Colorado Carnations* (Henderson, Bucknam & Co.); *The Priceless Posturpedic* (Burt Munk Productions/Sealy); *A Healthy Outdoors for Outdoors Comfort* (Telecine/Nat'l Sprayers & Duster Assoc.). SLIDEFILMS: *Pilot Productions* (DuBois Chemical-1); *Dancer-Fitzgerald-Sample* (Frigidaire-3); *D. Edelman & Assoc.* (EKCO-1); *Interlock Productions* (AT&T-1); *Telecine* (J. R. Thompson Co.-2); *Burt Munk Productions* (Sears-1).

SHERMAN BECK

207 East 43rd St., New York, N.Y. 10017
Phone: (212) OXford 7-1459

Date of Organization: 1947

Sherman Beck, *Writer Director*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Good and Careful* (Depicto Films Uniroyal); *The Turning Point* (Drew Lawrence Productions Cincinnati Lathie & Tool Co.); *Springtime Visit* (Marathon International U.S. Information Agency); *The Trip* (Film-scope Inc.); *Yesterday, Today and Tomorrow* (WCD, Inc. Episcopal Diocese of New York); *Repair Parts Identification* (U.S. Army Signal Corps).

LESTER S. BECKER

11 Cob Drive, Westport, Conn. 06850
Phone: (203) 226-0300

Lester Becker, *Writer-Director*

WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579
Phone: (516) OR 6-1664

Date of Organization: 1946

William Bernal, *Writer-Producer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Discover America*; *Discover the East*; *Discover the West* (Reid H. Ray United Air Lines); *The Story of the Century* (National Cash Register Co.); *A Better Tomorrow*

WILLIAM BERNAL: CONTINUED

row (Film Enterprises, Inc./IBM); *The Man & the Memory* (Reid H. Ray/Foshay Tower Corp.); *What's the New Idea* (Film Enterprises/Dept. of Defense); *Defensive Retreat*; *Anxiety*; *Aggression and Hostility* (Audiovisual Center/U.S. Public Health Service).



SPENCER BOSTWICK'S PLANFILM, INC.

3212 "O" Street, N.W., Washington, D.C. 20007

Phone: (202) 337-2181

Date of Organization: 1958

Spencer Bostwick, *Owner-Head, Script*

Production and Storyboard Services

Susan Elizabeth Johnson, *Editorial Assistant*

RICHARD W. BRUNER

172 Highland Ave., Ridgewood, New Jersey 07450

Phone: (201) 447-1261

New York Phone: (212) 658-2019

Date of Organization: 1963

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *East Harlem* (Union Settlement); *A Bridge to Love* (N.Y. State Dept. of Welfare); *A Kind of Strength* (Cancer Care); *Hundred Percuters*; *Growing Markets, Growing Men* (IBM). SLIDEFILMS: *They Have Overcome*; *The Negro Protest*; (Warren Schloat Productions); *I Guess I Forgot* (AT&T); *Business Dollar Guide* (Prudential Insurance); *Your School Budget* (New Jersey Federation of District School Boards).

COE-PEACOCK, INC.

Governor's House, 5400 Wisconsin Ave., Washington, D.C. 20014

Phone: (301) 656-5240

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*

Clifford L. Peacock, *Partner*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Biologist and the Boy*; *A Promise to Pete* (Charlie-Papa Productions/Gulf States Marine Fisheries Comm.); *Heritage of a Junior Miss* (GM Photo/Chevrolet and Eastman Kodak); *Legacy of Hope* (Charlie-Papa Productions/Project Hope); *Perils of Paula* (U.S. Marine Corps); *Mexico Manana* (Bonanza Airlines); *Naval Air Systems Command* (U.S. Navy); 1967 Buick Open Golf Tournament (GM Photo/Buick Div.); *Quick Change Artist*; *XM-27 Helicopter Armament* (Aberdeen Proving Grounds); *Second Chance for Charlie*; *The Case Never Closes* (U.S. Public Health Service); *White Lightning and Me* (GM Photo/Chevrolet Div.); *Tornado!* (Environmental Science Services Administration); *Welcome to Winter* (Patterson Associates Evinrude); *One at a Time* (GM Photo/Buick Div.); *An Introduction to NAS Enroute Stage A* (Federal Aviation Administration); *The Mark of Allison* (GM Photo Allison Division); *Meat In-*

The "star" over a writer listing in these pages denotes advertising text for added reference elsewhere in the Production Review.

COE-PEACOCK, INC.: CONTINUED

spection Techniques-7-film series (U.S. Dept. of Agriculture); *Friendship Jamboree* (Ex-Cell-O Corporation Boy Scouts). SLIDEFILMS: *The Rough Road to Rehabilitation*; *Heart of the Matter* (U.S. Public Health Service); *Decision Oldsmobile* (GM Photo/Oldsmobile Div.); MEETING PROGRAMS (MPs, SSFs): 1968 *Oldsmobile Competitive Comparison* (GM Photo/Oldsmobile); 1968 *Pontiac Product Review* (GM Photo/Pontiac Div.).

DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Hollywood, Calif. 90046

Phone: (213) 876-8979

Date of Organization: October, 1965

Dean Coffin, *Executive Associate*

W. D. Coffin, *Office Manager*

Robert A. Thom, *Midwest Associate*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: for Edmands & Reagan Co. (Ray Patin Productions); American Bar Assn.; Richfield Oil (Chris Petersen Productions). Research, writing and P. R. presentations for TWA.



JOHN DAVENPORT

1000 Dodge St., Evanston, Ill. 60202
Phone: (312) 491-9735

Date of Organization: 1968

John Davenport, *Multi-Media Writer*



JANE WARE DAVENPORT

924 Columbus St., Wilmette, Ill 60091
Phone: (312) 256-4250

Date of Organization: 1968

Jane Ware Davenport, *Writer-Scripts, Lyrics*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Series of five films on drawing (Jack Lieb Productions Art Institute of Chicago); two motion pictures for EB Films.



LEE DAVIS

6311 Saddle Tree Drive, Alexandria, Virginia 22310

Phone: (703) 971-4055

Date of Organization: 1965

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Antique Man*, *Stop, Look and Listen*, *Scoreboard* (Calvin-DeFrenes Corp. Small Business Administration); *OSSA Highlights of 1967* (NASA); *Rescue! A Survivor's Responsibility* (Norwood Studios U.S. Air Force); *Air Traffic Controllers Health Program* (Federal Aviation Administration); *Sales Trailer* (Calvin-DeFrenes Corp. EEEG Assoc.); *Safe Side Clyde* (USDA Forest Service and OEO). SLIDEFILMS: *Teaching the Disadvantaged Child* (National Education Assn.); *To Right A Wrong* (NEA).

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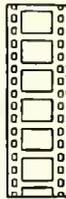
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TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey
07928

Phone: (201) 635-8675

Ted de Alberich, *Writer-Director*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Civil Disturbances-Principles of Control*; *Civil Disturbances-planning for control*; *Operation Crazy Cat*; *Operation of Data Acquisition Systems* (U.S. Army); *Shooting for Fun* (Winchester-Western); *Airborne Radio Direction Finding Systems*; *Electronic Warfare*; *Prisoner of War Activities, Vietnam*; *Leaflet Discrimination*; *Signal Security Planning*; *Raid Planning & Target Analysis*; *Loudspeakers in Psychological Operations* (U.S. Army). DIRECTED ONLY: *Preparation for Tomorrow's World*; *Your Place in the Nuclear Age*; *The Silent Picket* (U.S. Army).

EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio
44113

Phone: (216) TOwer 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *C-5A Galaxy-World's Largest Aircraft* (U.S. Air Force); *Behind These Doors* (Niles Communications, Inc./Readers Digest-Super Market Institute); *Keep Out-Wet Paint* (Cleveland Board of Education); *Weatherhead Story* (Cinecraft Productions/Weatherhead Co.); *The Professional Gel Coater* (Industrial Motion Pictures, Inc./Ferro Corp.); *Formica System 202* (Cinecraft Productions Inc./Formica Corp.). SLIDEFILM: *Five Magic Mirrors*.

DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036
Phone: (212) 565-5230

Don Frifield, *Writer-Director*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *In Search of Innovation* (Jack Lieb Productions/Office of Education); *The Nearest Star* (Time-Life Broadcasting/N.E.T.); *The View from Tech, Think Tanks, Farms of the Future, Youth & the Draft, Technology in the Schoolhouse, A Royal Visit* (U.S. Information Agency); *Of Books and Libraries* (Wayne Productions/Bro-Dart Industries); *Child of the Constitution* (Dept. of Defense); *Story of the Century, The Computer in Retailing* (National Cash Register Co.); *Tomorrow is Now* (Eggert Productions Central Hudson Gas & Electric); *The Hospital Ship* (Jack Lieb Productions/U.S. Navy); *Wings to Japan* (Film Authors/Pan American Airways); *In Muted Praise of Men Who Sell* (Sales & Marketing Executives International); *New Sounds in Africa* (Gold Dolphin Productions). SLIDEFILMS: *The Group Travel Challenge* (TWA); *A Customer Is A Customer Is A Customer, The Financial Retail Plan* (National Cash Register); *Field Support, Suggestions* (IBM).



JAMES B. GAHAN

21 Claremont Ave., New York, N.Y. 10027
Phone: (212) 666-0025

Jim Gahan, *Writer-Director*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Clean, Clear Water* (Johns Manville); *Butyl Tube Splicing* (Esso Chemical Co.); *GMS-133 Automated Checkout System* (Bendix Corp.); *Mineral Fillers for Industry* (Johns Manville); *Triumph at Sebring*

JAMES B. GAHAN: CONTINUED

(Triumph Motors); *Integrated Logistic Support*; *Army Aviation*; *The Ninth Division in Vietnam* (U.S. Army). SLIDEFILMS: *Flight to Adventure* (Nancy Taylor Europea Seminar); and for IBM, Kollsman Instrument Corp., Worthington Corp., and Shell Chemical.

DWINELL GRANT

Solebury, Bucks County, Pennsylvania 18963
Phone: (215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation Designer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Alcoholism As A Disease* (Sturgis-Grant Productions/Pfizer Laboratories); *Cancer of the Prostate* (Sturgis-Grant Productions/American Cancer Society); *Differential Diagnosis of Chest Pain* (Aegis Productions/Warner-Chilcott Laboratories); *Emergency Ambulance Service* (Sturgis-Grant Productions/American College of Surgeons); *Hormone Therapy for Advanced Cancer* (Aegis Productions/American Cancer Society); *Radio-graphic Visualization of the Biliary System* (Sturgis-Grant Production/Cornell Medical Center); *Emergency Case of the Injured Patient-2 parts* (Sturgis-Grant Productions/Johns Hopkins Hospital and M.E.N.D.).

ROBERT HECKER

745 N. Highland Ave., Hollywood, Cal.
90038

Phone: (213) WE 7-1016

Date of Organization: 1960

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *TOW System*; *Telecommunications*; *Strategy for Survival* (Hughes Aircraft Co.); *Why Alrcp*; *Ice Suit*; *Oceanography* (U.S. Navy); *C-B Warfare* (Garrett Corp.); *Age of the Double E* (Lawrence Radiation Lab/AEC); *Anatomy of Success* (Walter Wise Prod./Comsat); *The Homeless Child* (Los Angeles County); *New Dimensions in Time* (Lockheed Aircraft); *Delta-Workhorse of Space* (Douglas Aircraft Co.).



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54876

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CLARK HOWAT

8399 Topanga Canyon Blvd., Suite 207A,
Canoga Park, California 91304

Phone: (213) 857-6074

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The World's Fastest Sport* (Pantomime Pictures); *Obtaining the Offer* (Soundfilm, Inc./California Real Estate Assn.); *Qualifying the Buyer* (Soundfilm, Inc./California Real Estate Assn.); *Crisis in Education* (Soundfilm, Inc.). SLIDEFILM: *Communicating Bank Benefits* (Staff Development Inc./Western Bancorporation). TRAINING COURSES: *Successful Real Estate Selling Techniques* (Methods and Motivation Inc.); *The ABC Plan* (Staff Development, Inc./Bay Area Grocers Assn.); *Retail Salesmanship* (Staff Development, Inc./Bullock's Stores).

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A GUIDE TO WRITERS:

CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio 44060

Phone: (216) 255-3189

Date of Organization: 1961

Charles E. Huston, *Writer-Scripts and Lyrics*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Traffic Safety—Wright-Patterson AFB Orientation*; *Revascularization for Chronic Intestinal Ischemia*; *Patectomy with Reconstruction of Quadriceps Tendon Mechanism* (Cinecraft/U.S. Air Force.). SLIDEFILMS: *Higher Productivity with the Seybold Sabre IV* (John Abel Harris-Seybold); *Expandable Adapter Sleeves* (Goodyear Tire & Rubber Co.). SALES MEETINGS: for Goodyear Tire & Rubber Co.; Champion Spark Plug Co.; Lee Tire Co.

PAUL W. JENSEN

115 South Benton St., Palatine, Ill. 60067

Phone: (312) 358-1137

Date of Organization: 1963

Paul W. Jensen, *Writer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Liquid Assets*; *Plowing Unlimited*; *The Secret of Hydrostatic Tractor Farming*; *Keep Your Combine Moving*; *Principles of Hydrostatic Transmission* (International Harvester Co.); *A Woman's Place* (Kellock Productions/National Live Stock and Meat Board); *Forty Years Through Friendly Skies* (Sarra/United Air Lines); *No Time to Lose* (Gilbert Altschul Productions/American Dental Assn.); *Controlling Body Temperature with Aquamatic K-thermia* (Gilbert Altschul Productions/American Hospital Supply Corp.); *The Beauties of I-75* (Gilbert Altschul Productions/Pure Oil Co.); *Pattern for Progress* (University of Ky./City-County Planning Commission of Lexington and Fayette Co.). SLIDEFILM: *Doctor's Orders*; *Getting Better Is Getting Worse* (Industrial Film Group/Continental Casualty Co.); *Jack-Vac*; *The Difference Is Profit* (Pilot Productions/Whirlpool Corp.); *How to Use the Power of Demonstration* (Burt Munk & Co./Sears, Roebuck & Co.).

PHILIP KALFUS

1323 51st Street, Brooklyn, N.Y. 11219

Phone: (212) GEdney 5-1075

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Big Picture* (three half-hour TV documentaries); *The Right Track* (Assn. of American Railroads); *The Crooked Wheel* (McQuay-Norris Mfg. Corp.); and 12 training films for the U.S. Army.

ALEXANDER KLEIN

521 West 112th St., New York, N.Y. 10025

Phone: (212) AC 2-7634

Alexander Klein & Staff, *Writers*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Art of the Computer* (AT&T); other motion pictures and shows for American Electric Power, Citgo Oil, Screen Genis, Metropolitan Life Insurance, Acme Supermarkets, Lentheric, Reddi Kilowatt, Johnson & Johnson, and others.

DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York

Phone: (516) HUunter 2-5737

Dan Klugherz, *Writer-Director-Producer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Men Who Teach* (Harvard University/National Educational Television/Intertel).



John Savage
Writer-Producer

**Recent motion pictures written
and produced by John Savage:**

"Three Parts of Gaul" (sponsored by the French Government Tourist Office): *1966 International Film & TV Festival of New York* — Silver Medal. *Ninth Annual CINE Film Competition, Washington, D. C.* — The Golden Eagle. *Fifteenth Annual Columbus Film Festival* — The "Chris" Award. Also selected to represent the United States in two foreign film festivals.

"Fascinating Finland" (sponsored by SAS and the Finnish National Travel Office): *Eighth Annual CINE Film Competition, Washington, D. C.* — The Golden Eagle. *Eighth Annual Vancouver International Film Festival, Vancouver, B. C.* — selected to represent the United States at this Festival.

"Two Worlds of Scandinavia" (sponsored by SAS and the Scandinavian Travel Commission): *Ninth Annual CINE Film Competition, Washington, D. C.* — The Golden Eagle. *Seventh American Film Festival of New York* — selected for Festival presentation. *Ninth Annual Vancouver International Film Festival, Vancouver, B. C.* — selected to represent the United States at this Festival.

"Breezing Through Bavaria" (sponsored by Lufthansa and the German Federal Railroad): *1967 International Film & TV Festival of New York* — Bronze Medal.

"Come Cruise With Us!" (sponsored by Zim Lines): *1965 International Film & TV Festival of New York* — Silver Medal.

CREST PRODUCTIONS, 550 Fifth Avenue, New York City 10036, (212) 362-7519

ANNUAL GUIDE TO FILM WRITERS:

ED KNOWLTON

Box 368, Charlton City, Massachusetts 01508
Phone: (617) 248-5856

Date of Organization: 1963

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Spearhead* (York Television Centre Ltd./Canadian Arthritis and Rheumatism Society); *The Essential Spark* (Audio Productions, Inc./Atlantic Richfield Oil Co.); *People . . . Precision . . . and Power* (Bay State Film Productions/Standard Screw Co.); *A Very Special Man* (U.S. Navy); *It's Your Move* (Sun Dial Films, Inc./Small Business Administration).

PAUL A. LITECKY

P.O. Box 310, Springfield, Pa. 19064
Phone: (215) 544-4444 543-7336

Date of Organization: November, 1966

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Kaleidoscope* (AMC Corp.); *The Reading 500* (Reading Machine Co.); *Using the Voting Machine* (New York Board of Elections); *Formula for Profit*; *The Hidden Five* (Aimcee Wholesale Corp.); *Imageneering* (Ingersoll-Rand Co.); *Troubleshooting Electric Circuits* (U.S. Air Force); *A Standard for Excellence* (Bendix Scientific Instrument and Vacuum Div.); *Prospects for Profit* (Ingersoll-Rand Co.); *How Could We Do Without—?* (Asten-Hill Mfg Co.); *Turbomotor* (Airborne Accessories Corp.); *Positive Performance* (Bem Studios); *Filmed Sales Presentations for AMC Corp.* SLIDEFILMS: *ATMOS—Foundation for Service*; *From Athens with Love* (Ingersoll-Rand Corp.); *The Franchising System of Distribution*; *Merchandise Pricing*; *Merchandise Control* (Small Business Administration). TV COMMERCIALS: for Wool Carpets of America; Aimcee Wholesale Corp.; Philadelphia Carpet Co.

SUMNER J. LYON

518-8th Street, Wilmette, Illinois 60091
Phone: (312) ALpine 6-1526

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *So You Want to Be A . . .* (Telecine/Vocational Guidance series); *Language Master* (Telecine/Bell & Howell); *Zonolite* (Telecine/W. R. Grace & Co.); *Wyoming* (Wyoming Travel Commission). SLIDEFILMS: *Who Cares*. (Plaza Productions/Greyhound Lines Inc.).

JOHN K. MacKENZIE

957 Park Ave., New York, N.Y. 10028
Phone: (212) RE 7-4091

Date of Organization: 1958

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: for Cities Service Oil Co. (CITGO). Trans-World Airlines, Edison Electric Institute, Heublein Cocktails, National Cystic Fibrosis Research Foundation, American Bankers Assn. VIDEOTAPES: for the 3M Co. TV: 20 half-hours (science and engineering) for NET distribution.

JEANETTE B. MARSH

1400 N. Lake Shore Drive, Chicago, Ill. 60610

Phone: (312) Whitehall 4-4180

Date of Organization: 1960

Miss Jeanette B. Marsh, *Writer*

OSMOND MOLARSKY

P.O. Box 6, Sacramento, California
Phone: (916) 922-6563

Date of Organization: 1946

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Mt. Rushmore Story* (National Park Service); *Secrets of A Brook* (KVIE, Sacramento). SLIDEFILMS: *The Condors* (National Forest Service/Marvin Becker Productions); *Pioneer Village* (Marvin Becker Productions).

LAWRENCE MOLLOT

71 West 23rd Street, New York, N.Y. 10010
Phone: (212) YU 9-1750

Lawrence Molloy, *Writer-Director*
Cecelle Lester, *Associate*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Earth Stations for Communication Satellites* (General Telephone & Electronics); *Espionage Warfare* (U.S. Air Force); *The Tactical Telephone*; *Minuteman in Montana* (Sylvania Electronic Systems); *How to Repair a Zipper* (Talon); *How to Set a Table* (International Silver); *Discovery* (Tennessee Valley Authority); *Communication Tools for Management* (McLaughlin Research Corp.); *Henningson's Egg Breaker* (Film Graphics).

BRUCE MOODY

372 Central Park West, New York, N.Y. 10025

Phone: (212) UN 5-5275

Date of Organization: 1961

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Nike Hercules Missile Daily Safety Checks*; *Nike Hercules Missile & Launcher Checks*; *R & D Report #31*; *They Also Serve* (U.S. Army Pictorial Center). Non-Army projects still in production.



BYRON MORGAN ASSOCIATES, INC.

1025-33rd St., N.W. Washington, D.C. 20007
Phone: (202) 333-5155

Date of Organization: 1961—Inc.: 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., 438 Gower St., Hollywood, California; Biofilms, Easton, Maryland
Byron Morgan, *Writer*
Tony Lazzarino, *Writer*
Pat Morgan, *Research Writer, Film Research*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Military Nursing—Viet Nam*; *You Top Four* (Dept. of Defense); *Agriculture USA*; *The American Eagle*; *Alaska—The Great Land* (Alaska Centennial Celebration); *Highlights of 1967* (Sun Dial Films/NASA); *Fresnel Lense Optical Landing System*; *Operation and Maintenance*; *The Torpedo Story* (U.S. Navy); *There Comes A Day* (President's Council on Youth Opportunity); *The Making of the Final Guns* (Gotham Rhodes Ltd.).

EDWARD R. MURKLAND, *Writer*

27 Bank Street, Box 38, New Milford, Conn. 06776

Phones: (203) EL 4-3301/5660

Date of Organization: 1962

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Mountain and the Sea*

☆ The "star" over a writer listing in these pages denotes advertising text for added reference elsewhere in the Production Review.

EDWARD R. MURKLAND: CONTINUED

(Northeast Utilities); *The Story of Wire* (U.S. Steel); *Two Faces of Nature* (Bay State Film Prods./Asphalt Roofing Industry Bureau); *Motion Magic* (Bay State Film/Fafnir Bearing Co.); *The Name is Hercules* (Matt Farrell Prods./Rec-Chek Inc.). PRESENTATIONS: Magazine Networks, Inc., Puerto Rico Economic Development Administration, Michael John Associates. SALES MEETINGS: Indian Head, P. Lorillard (Michael John Associates).

NICK NICKOLSON

6222 Rex Drive, Dallas, Texas 75230
Phone: (214) EM 8-0903

Date of Organization: 1957

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for The Hour of St. Francis, Dierks Forests, Southwestern Bell Telephone, Chrysler Boats, General Motors, Cal Farley's Boys Ranch, Texas Gulf Oil, H E W, Bureau of Mines.



EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton, Conn. 06897
Phone: (203) 762-8400

Date of Organization: 1960

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Discoverama*; *The Object of Our Affection*; *Somebody Is Doing Something*; *Who Says Nobody's Perfect?*; *Id Rather Be Right*; *Plain Talk* (General Motors direct).

EARL PEIRCE, *Scripts*

Blue Mountain Farm, Blairstown, N.J. 07825
Phone: (201) 362-6087

Date of Organization: 1945

Earl Peirce, *Writer-Director*

SERVICES: Scripts and storyboards; direction and editorial coordination.

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Chemical Information and Data System*; *Mission of Medical Research Laboratory*; *Medical R&D Report II*; *What Goes on Here* (Edgewood Arsenal); *The Exterior Guard*; *Division Military Police Operations* (Army Pictorial Center); *Lung Cancer: Diagnosis and Management* (American Cancer Society); *EDP in Payment Center Operations* (Social Security Administration). Other classified films.

LOUIS ANTHONY PETRONIO

2104 Genesee St. Utica, New York 13502
Phone: (315) 732-4535

Date of Organization: 1958

Louis A. Petronio, *Writer & Cameraman*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Day in the Life of An Author*; *The Lost Wonderful of Winter* (Louis Anthony Petronio).

STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204
Phone: (303) 534-6494

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*



HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y. 11050

Phone: (516) PO 7-1310

Date of Organization: 1961

Henry R. Poster, *Writer, Director*



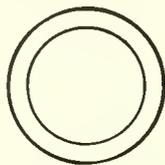
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in a Round Hole**



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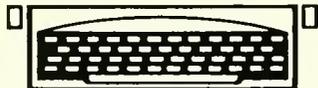
3212 O St., N.W., Washington, D. C.
Phone: 202/337-2181

Ruth L Ratny Enterprises

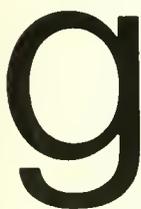
70 East Walton Street

Chicago, Illinois 60611

☛ Telephone MO 4-5236 ☛



...writer-producer of
business films, slide-
films, sales meetings
and TV commercials.



james b. gahan

21 Claremont Ave, New York, N.Y. 10027
212-666-0025

Writer and Creative Director of Motion Pictures,
Slide Films and Graphic Presentations

Jane Ware Davenport
Writer

924 Columbus Street (312)
Wilmette, Ill. 60091 256-4250

ANNUAL GUIDE TO FILM WRITERS:

HENRY R. POSTER & ASSOCIATES:

Joyce Keys Poster, R. N., *Research*
RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *The First Ninety* (Aegis/Julius Wile & Sons); *What to See and Do in Atlantic City* (VIS/AMA); *Washington Newsreel* (PCC-TV/ADA); *The Lateiner Method* (Aegis American Pulpwood Assn.); *What to Do in Dallas* (PCC-TV/ACOG); *Station IDs* (Kayfetz Buckley); *News Break* (NCME/Hoffman LaRoche); *Pack It, Park It, Ship It . . . In Paper* (Aegis St. Regis Paper Co.). **SLIDEFILMS:** *Quality with Economy* (Kayfetz Simmons Group Holidays); *The Big Screen* (Marketing Evaluations).

HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201

Phone: (313) 831-1786
861 N. Detroit St., Hollywood Calif. 90046
Phone: (213) 934-7302

Date of Organization: 1952
Harry Preston, *Writer, Director, Producer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *Permanent Protection* (Ziebart Process Corp., Detroit); *Bionics in Aerospace Control* (Bendix Research Laboratories); Series of promotional films (Merit Mufflers/Instructional Arts). **SLIDEFILMS:** *Know your Attitudes, Know Yourself, Know Your Future* (International Salespower Inst.); *Atlanta* (John Colburn Associates). **LIVE SHOW:** *Over the Counter* (Revue Red Mill in Detroit and New York). **TV COMMERCIALS:** Farmer Jack's Markets, Star Coffee Filters, Pontiac, Tops Toothbrush (Ted Petok Studios, Detroit).



RUTH RATNY

70 E. Walton St., Chicago, Illinois 60611
Phone: (312) MO 4-5236

Ruth L. Ratny, *Writer/Producer*

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *A Bit of Blue for Barbara; Mark* (U.S. Navy). **SLIDEFILMS:** *Breakthrough '68* (Burt Munk/Zenith); *How to Sell Co-ordinated Sportswear; Selling Custom Made Shirts; Your New Infra-Red Broiler; Selling Lighting Fixtures* (Sears, Roebuck & Co.); *The Significance of USA Standards; Benefits of Building With Aluminum Windows; The Growing Case for the Daylight Building* (Gilbert Altschul Productions/AAMA); *Broadcasting the News* (John Morrell & Co.); *Ocean Products Co.* (Ceyer-Oswald).



LEON S. RHODES

King Road, Bryn Athyn, Pennsylvania 19009
Phone: (215) Wilson 7-4044

Leon Rhodes, *Design, Scripts, Division*

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *The Cure* (Chester Urban Redevelopment Authority); *Instant Experience* (DuPont Refinishing Products); *Same Difference* (SpecFilm); *Orchids* (Longwood Gardens).

M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201
Phone: (312) UN 4-9043

Date of Organization: 1959
M. G. "Rip" RippetEAU, *Writer, A-V Consultant*
Virginia C. RippetEAU, *Secretary/Bookkeeper*

M. G. RIPPETEAU: CONTINUED

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *Rotovation Across A Nation; Howard Rotovator Model S; Rotovation in the USA* (Howard Rotovator Co.); *Tomorrow's Speed System—Today* (Wm. N. Kirshner & Co. Vapor Corp.); three sound film segments for multi-media meeting presentations (Rotary International). **SLIDEFILMS:** *Foundation for Understanding; Toward A Better World; Paul Harris Awards Report* (Rotary International); *You'll Make History with ABS; The Story of Frozen Semen; The Arithmetic of A.I.* (Wm. N. Kirshner & Co./American Breeders Service).

BILL SAPIRO SCRIPTWRITER

1215 Fifth Ave., New York, N.Y. 10029
Phone: (212) 427-9106

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *The Wonderful Words of Flowers* (ACI Productions AT&T); *The Extra Profit in 5-Point Service* (Unit I Productions/Shell Oil Co.); *The Story of A Castle* (Foster Films/National Distillers Products Co.); 1968 *Advertising and Merchandising* (Depicto Films/Schwepps USA). **SLIDEFILMS:** *The Stanley Works* (Chartmakers/Stanley Works); *Holiday Merchandising* (Chartmakers/National Distillers); *Holiday Merchandising* (Forum Four Prod. Fleischmann Distillers) *Western Union* (Muller, Jordan & Herrick/Western Union). **SALES MEETINGS:** McNeil Laboratories (Depicto Films); Quality Bakers of America (Chartmakers); Canada Dry Beverages (Depicto Films). **PRESENTATIONS:** Shell Oil Co. Chartmakers); Singer; Texaco; Canada Dry Beverages (Depicto Films).

SCRIPTWRIGTHS COMPANY LTD.

135 West 50th St., New York, N.Y. 10020
Phone: (212) 581-9655

Date of Incorporation: 1967
David Taynton, *President/Creative Director*
Ed Meyer, *Vice Pres./Account Supervisor*
N. Modarres, *Head Scribe/Producer*
Barnie Winston, *1st Scribe*
Marge Walker, *2nd Scribe*

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hyde and Chic* (I&S Group, Inc./Uniroyal); *Follow Us* (1492 Productions/Iron Foundry Assoc.); *Special Bonding Agent O-Double Strip* (O-CF/GIA); *The Spirit of '67* (SCI/John Hancock). **SLIDEFILMS:** *Research Careers at GT&E* (CBS GT&E); *Easy Bake* (SCI/Nabisco); *Mod Nylon* (Du Pont); *Baby Butler* (Guild Industries). **LIVE SHOWS:** *The Road to Mishawaka* (I&S Group, Inc./Uniroyal).

WILLIAM L. SIMON FILM SCRIPTS, INC.

2407½ Eye St. N.W., Washington, D.C. 20037

Phone: (202) FEderal 3-7514

Date of Organization: 1958
William L. Simon, *Film Writer*
New York Representative: William Morris Agency, Leon Memoli, Harry Ufland, 1350 Sixth Ave., New York, N.Y. Phone: (212) 586-5100

RECENT SCRIPTS, PRODUCERS AND SPONSORS
MOTION PICTURES: *The Song of the Cricket* (Armed Forces Information and Education Agency); *River of Mail; VIM* (Post Office Dept.); *Two for the Show* (Aberdeen Proving Ground); *Rapid Roger; Weather for Air Defense* (Norwood Studios U.S. Air Force); *NOL Today* (Naval Ordnance Lab); *Destructor Mk 36* (Monumental Films Naval Ordnance Labs);

**So
Edmond Levy's
picture
won an
Oscar...**

Levy accepts Academy Award
for "A Year Toward Tomorrow"
from actress Barbara Rush.

**What
else
did
it
do?**

**IT
SOLD
THE
PRODUCT!**

**and
it launched
FILMS BY
EDMOND LEVY, INC.**

awards

"A Year Toward Tomorrow" won:
CINE "Golden Eagle"
 Columbus Film Festival
"Chris" Edinburgh Film
Festival Certificate Brussels
International Festival Certifi-
cate N.V.P.A. Award.

Mr. Levy garnered one other
Academy Award nomination,
an Emmy nomination and:
two additional "Chris" awards
 two more CINE "Golden
Eagles" two other Edinburgh
Certificates The Peabody,
San Giorgio and Freedoms
Foundation of Valley Forge
Awards Besonders Vortvelt
Award (Bonn) Bronze Medal
(South Africa) and prizes at
Melbourne, Moscow, Vancouver
and Chicago, among others.

credits

Over 60 films including:

- "Beyond Silence"
- "Happy Birthday to Me"
- "First Man on the Moon"
- "Trouble in the Family"
- "The Pathologist"
- "The Vigil of Jenny Fay"
- "Conscience of a Child"
- "A Leaf Through History"
- "Heritage of Courage"
- "The Mountain"
- "Ma Jesus."

Produced for VISTA Played theatrically in over 100 first-run
theatres Played non-theatrically on over 1,000 campuses and to
3,000 community groups Recently in general television release;
programmed on almost 100 stations Shown at The White House;
incorporated into poverty programs by senators and governors
SINCE ITS RELEASE, VISTA RECRUITING HAS INCREASED 300%!

Because of its success, Edmond Levy wrote and directed
"While I Run This Race," for the same satisfied sponsor.
Narrated by Charlton Heston, it won the Silver Medallion at the
New York Film and Television Festival.

Late News: At press time, "While I Run This Race"
has been nominated for this year's Oscar!!



This is the major inventory of
FILMS BY EDMOND LEVY, INC.
All films are conceived, directed
and produced by one man. One at a time.
One complete filmmaker translates the
message into the medium with sensitivity,
imagination and professionalism.

ANNUAL GUIDE TO FILM WRITERS:

ESKO TOWNELL: CONTINUED

WILLIAM L. SIMON: CONTINUED

C Mk 1 Sonar; Submarine Sound and Vibration Measurement; Naval Tactical Data System; (U.S. Navy). PROGRAMS: *Spectrum USA* (1967 weekly series, J. Walter Thompson for U.S. Marine Corps). SLIDEFILMS: *A Program for All Americans* (Democratic National Committee). TV SPOTS: for Democratic Central Committee of DC. EXHIBITS: U.S. Science Pavilion for Sao Paulo, Brazil, Biennial Arts and Sciences Exhibition (National Science Foundation). INDUSTRIAL SHOW: *Charis 5* (multimedia presentation for IBM).



STANFORD SOBEL

103 Park Ave., New York, N.Y. 10017
Phone: (212) LE 2-1450

Date of Organization: 1947

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Ecology of Man* (Graphic Curriculum, Inc./NBC-TV); *The Growing Edge* (Empire Photosound, Inc./International Minerals & Chemical); *The Brookhaven Spectrum* (Owen Murphy Productions Brookhaven National Laboratory); *The Right Track* (Aegis Productions/Assn. of American Railroads); *The Story of the 140* (Associated Universities, Inc./National Radio Astronomy Observatory); *Here's How* (Visualscope, Inc./Heublein Inc.). SALES CONVENTIONS: for General Electric, Sara Lee, Olin Industries, Acme Markets, Inc.

RAY SPERRY

2332 Manchester Avenue, Cardiff, Calif.
92007

Phone: (714) 753-7115

Date of Organization: 1961

Ray T. Sperry, *Writer*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Circulation - The Heartbeat of Newspapers; Classified - Everybody's Marketplace* (Copley Productions); *Untitled film* (U.S. Navy Ralph Hall Productions); *Community Development* (City of San Diego). SLIDEFILMS: *Sacramento Report* (Copley Productions/Sacramento Union); *Hands of Mercy* (Copley Productions The Mercy Clinic); *Where There Is a Will, There is a Way* (Copley Productions Salvation Army). TV COMMERCIALS: *Progress Report* (Copley Productions Sacramento Union); *This is CLAV* (4 spots) (Copley Productions The Copley Los Angeles Newspapers).



GENE STARBECKER, Film Builder

475 Fifth Ave., New York, N.Y. 10017
Phone: (212) MIU 3-1093

Date of Organization: 1953

Gene Starbecker, *Writer-Director*
Steve Stelean, *Researcher-Writer*
Rita Franklin, *Secretary*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Place to Turn* (Creative Arts Studios Navy Relief Society); *Hey, What's the Big Idea* (Ralph Lopatin Productions American Assn. for Suggestion Systems); *A Year of Achievement* (Applied Concepts Continental Can Co.); *Stability Augmentation System* (Federal Aviation Agency); *The Joe Powell Story; The Budja Girl* (MOD Productions); *It Takes Time* (Thirty-Five-Sixteen Productions); *It Takes Time* (Thirty-Five-Sixteen Productions); *Never Among Strangers* (Bay State Films/U.S. Marine Corps).



STARBECKER, INC.

8700 Manchester Rd., Silver Spring, Md.
20901

Phone: (301) 587-8648

Date of Organization: 1954

J. M. Starbecker, *President*
Eugene Norman Starbecker, *Writer-Director*
Ed Taishoff, Steve Judson, M.A. Marlow,
Researcher-Writers

Irma Einheber, *Executive Secretary*
Pennie Yates, *Secretary*

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Bold Ones; The Naval Sea Cadets* (U.S. Navy); *The Refugees* (U.S. Marine Corp); *Every Step of the Way; Unit Dose and You; Contraception and the Married Patient* (Wyeth Laboratories); *Under the Influence of . . .* (American Automobile Assn.); and eight classified technical films (ITT, U.S. Air Force and U.S. Army).

PETER J. STUPKA

6980 Maple Street, N.W., Washington, D.C.
20012

Phone: (202) RANDolph 3-6427

Date of Organization: 1945

DON SWEET

3402-153rd Street, Flushing, N.Y., 11354
Phone (212) 463-9095

Date of Organization: 1963

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Dynamics of Change* (Depicto Films/Westinghouse); *Continental Veterans* (Applied Concepts/Continental Can Co.); *The Seekers; The Professional* (Paul Venze Assoc./Gulf American Corp.). SLIDEFILMS: *Competition and Costs; Wages and Benefits; Plant Safety; Operation Pride* (Applied Concepts/Continental Can Co.); *Heating Plant Operating and Limit Controls* (Animatic/Bell System); *Selling Fashion Towels Is Easier Than You Think; Un-Complicating the Business of Selling Fashion Sheets* (Cannon Mills); *How to Sell Singer Sewing Machine Cabinets* (Depicto Films/The Singer Co.). MULTIMEDIA PRESENTATIONS: *Communication* (Salesmakers, Inc.); and exhibits for (Bertell, Inc./Bell System).

JOHN TATGE

322 East 34th St., New York, N.Y. 10016
Phone: (212) LE 2-3697

Washington Office: Felton Studio, 1830
Jefferson Place, N.W., Washington, D.C.
20036

Phone: (202) FE 8-4294

Date of Organization: 1961

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Containers Aweigh!* (P-C Productions/New York Central System); *Rely on Raybestos* (Visualscope/Raybestos); *Where the Profits At* (Cal-Tex). SLIDEFILMS: *The Four Sided Market* (Visualscope/Lever Bros.); *The Second Safe* (Visualscope/Bank Public Relations); *How to Use An Association* (Bank Public Relations).

ESKO TOWNELL

128 Sharrow Vale Road, P. O. Box 273
Cherry Hill, N.J. 08034

Phone: (609) 428-3722

Date of Organization: 1964

Esko Townell, *Writer-Director*

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The View From Here* (Bay State Film Productions Hartford National Bank); *T 53 L 13 Gas Turbine Engine* (Bay State Film Productions AVCO Lycoming); *Liquefied Natural Gas . . . Instant Energy on Demand* (Calvin DeFrenes Corp. Texas Eastern Transmission Corp); *Glass K . . . Miniature Glass Capacitors* (Animation Arts Associates Corning Electronics); *Minuteman III Re-entry System Design and Mission* (Animation Arts Associates General Electric Co.); *Corning Wall Panels of Pyroceram Brand Materials* (Corning Glass Works).

FRAN TUCKSCHER AND ASSOCIATES, INC.

711-14th St., N.W. Washington, D.C.
20005

Phone: (202) EXecutive 3-6664

Date of Organization: 1955

Fran Tuckscher, *Writer-Director*
Ken Nathanson, *Editorial Supervisor-Researcher*

HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023
Phone: (212) TRafalager 3-3211

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Serving as Writer-Associate Producer of series of half-hour educational films, The Sun and the Earth* (Lothar Wolff Productions/National Academy of Sciences), scheduled for completion in 1968.

DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois
60048

Phone: (312) 362-0174

Date of Organization: 1960

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Word Is Quality* (Vogue/General Electric); *Second to None* (Sportlite). SLIDEFILMS: *Number One; GE 1968 Dishwasher Line* (Vogue/General Electric); *The IBM 6400 Accounting Machine* (IBM). MEETING PRESENTATIONS: 1967 *Dealer Meeting* (Jam Handy/Harvestore Div., A.O. Smith Corp.); *MARS Seminar* (IBM).

W. J. VAN DE MARK

502 Linden Place, Cranford, New Jersey
07016

Phone: (201) 276-9649

Date of Organization: 1962

W. J. Van de Mark, *Writer-Director*

BENJAMIN S. WALKER

11317 Marcliff Road, Rockville, Maryland
20852

Phone (301) 469-5998

Date of Organization: 1963

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Bomb Squad, USN; First in Command; Winning the Peace; Naval Communication Stations* (3 films) (U.S. Navy); *Roses for Emily* (John Hopkins/Public Health Service). SLIDEFILM: *The Macke Story* (Snowden-Nett Productions/Macke Co.).

JOHN L. WASHBURN

261 Rockingstone Ave., Larchmont, N.Y.
10538

Phone: (914) Tennyson 4-8741

In Washington D.C.: (202) EM 2-9494

Date of Organization: 1953

RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Firing Line; The Vul-*
(CONTINUED ON THE FOLLOWING PAGE 215)

"A Day at the Dump"

We're interested in garbage and trash. Everybody should be. After all, Americans pay \$3,000,000,000 a year to collect and dispose of our castoffs. With the exception of roads and schools, no other public service costs more.

So, we made a film about this somewhat neglected subject and called it "The Third Pollution." As the first comprehensive treatment of solid waste management techniques, it created quite a stir:

Blue Ribbon — American Film Festival
Golden Eagle — C. I. N. E.
Participation — Edinburgh Film Festival
Chris Award — Columbus Film Festival
Participation — Chicago Film Festival
Participation — San Francisco Film Festival
2 Emmy's — Washington Chapter, National Academy of Television Arts and Sciences.

Meantime, we've just completed "A Day at the Dump" which tells the fantastic story of Washington, D. C.'s burning Kenilworth Dump. Both of these films are substantive and fun.

If you need a motion picture, why not preview these to see how you like our treatment of complex subject matter.

"The Third Pollution"—23 minutes - color - \$225

"A Day at the Dump"—15 minutes - color - \$200

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HFE SALUTES THESE 1967 FILM AWARD WINNERS

Allendor Productions, the producer, and the **United States Air Force**, the sponsor, for "Moods in Safety", Bronze Plaque Winner in the National Safety Film Contest.

McDonnell-Douglas Corporation, producer/sponsor of "If You're Ready", Columbus Film Festival "Chris" Statuette Winner.

Churchill Films, Inc., producer of "Drugs and the Nervous System", winner of Columbus Film Festival "Chris" Statuette; American Film Festival Blue Ribbon Award; CINE "Golden Eagle."

John J. Hennessy Motion Pictures, the producer, and **American Pipe & Construction Company**, the sponsor, for "Giants in the Valley", winner of Columbus Film Festival "Chris" Certificate and the CINE "Golden Eagle."

Graphic Films Corporation, the producer, and **American Telephone & Telegraph Company**, the sponsor, for "Facts About Backs", winner of National Safety Film Contest Bronze Plaque and NVPA "Day of Visuals" Second Award.

HFE is proud to have the privilege of working with these award-winning producers, and many others. We invite you to obtain the same award-winning print quality for your films; it's standard practice here at HFE.

PERSONALIZED SERVICE is also standard in any 16mm laboratory work done at HFE—Negative, positive or reversal processing, in color or black and white . . . Ektachrome and Ektachrome ER, MS and EF camera original and Types 7386 and 7388 color reversal printing . . . Kodachrome duplicating . . . Optical contact and reduction printing . . . EastmanColor internegatives . . . and **SPECIALIST** EastmanColor release prints.

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Ten Films Competing for "Best of the Best" Award

☆ Ten motion pictures, which previously received blue ribbons for excellence, will compete for the decade's "Best of the Best" citation at the Tenth American Film Festival in New York City in May.

Emily S. Jones, director of the Festival recently announced the names of the finalists as final judging gets underway.

The festival is under the sponsorship and direction of the Educational Film Library Association, which is marking its 25th anniversary this year.

"One difficulty with festival awards," said Miss Jones in commenting on the special honor to be conferred in May, "is that they must be made under pressure of time and situation, and in a jury room rather than out in the field. Since the real test of a film is audience reaction, it takes time to discover the real classics. For this reason, as a special event at the Tenth American Film Festival, the Festival Committee will award a Best of the Best citation to the Blue Ribbon film of the past which, in the opinion of its users all over the country, has proved outstanding."

Four of the ten films are from Europe, three from Canada and three from the U.S. The films competing are:

The Golden Fish, produced by J. Y. Cousteau and distributed by Columbia Pictures. It is a children's story about a little boy, his goldfish, and a sinister cat.

The Louvre, produced by NBC News for the Xerox Corp., distributed by EBE Corp. It the history of the museum, and of France, shown through its work of art with narration by Charles Boyer.

N.Y., N.Y., produced by Francis Thompson, distributed by the Museum of Modern Art. It shows New York City as seen through mirrors and distorting lenses.

Night and Fog is a documentary about Nazi concentration camps produced by Argos Films and distributed by Contemporary Films.

Occurence at Owl Creek Bridge, produced by Robert Enrico, distributed by Contemporary Films. This is a dramatization of the Ambrose

Bierce story with a setting in the U. S. Civil War.

Paddle to the Sea, produced and directed by the National Film Board of Canada. This film concerns an Indian boy, his toy canoe, and its travels from Lake Superior to the Gulf of St. Lawrence.

Phoebe: The Story of A Premarital Pregnancy, produced by the National Film Board of Canada and distributed by McGraw-Hill Text Films. The story concerns one day in the life and imagination of a teenage girl.

Red Balloon, produced by Albert Lamorisse, distributed by Brandon Films. The story of a boy and his balloon.

The Search for Ulysses, produced by the Columbia Broadcasting System, distributed by Carousel Films. The film retraces the travel of Homer's hero through the Mediterranean.

Universe, produced and distributed by the National Film Board of Canada. The solar system, beyond the reach of the telescope, is explored through animation and special effects.

Announcement of the winner will be made at the Festival banquet at the New York Hilton in May. •

* * *

Bergen Motion Picture Service Gets HemisFair '68 Contracts

☆ Bergen Motion Picture Service, Lodi, New Jersey, has been awarded contracts for supply, installation, operation and maintenance of audio-visual equipment by four major exhibitors at HemisFair '68. The San Antonio World's Fair runs from April 6 to October 6.

Bergen will custom design and install equipment at pavilions of the International Business Machine Corp., Radio Corporation of America, General Electric Corp., and Southwestern Bell Telephone Co. in cooperation with AT&T.

Bergen personnel will manage, operate and maintain the equipment at the sites continuously during the 184 days of the fair. •

* * *

Audiovisual Facility Design

☆ The next issue of BUSINESS SCREEN will feature Part II on Audiovisual Facility Design.

* "21 YEARS OLD... AND FULL OF YOUNG IDEAS"



* Cal Dunn Studios, Inc., Chicago - Hollywood
Has been producing films with young ideas since 1947

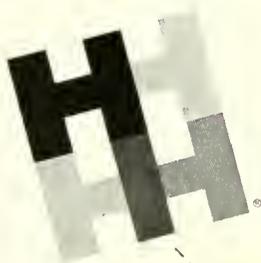
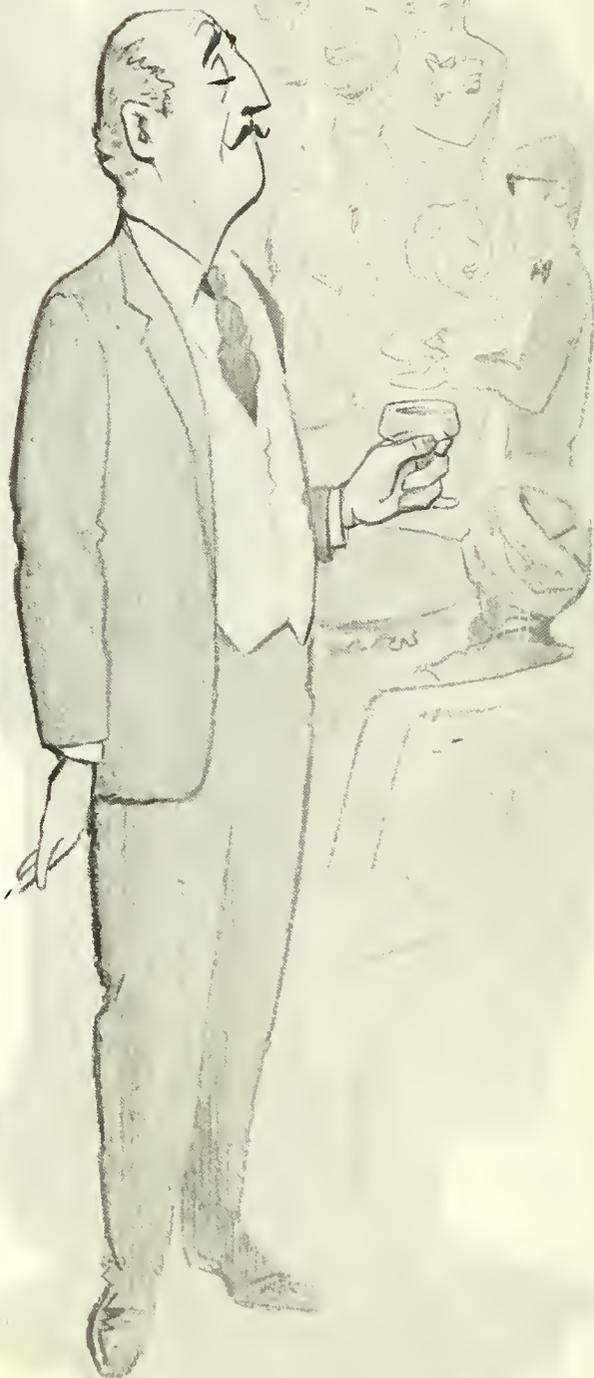
go ahead, name-drop...

Over cocktails at Sardi's or while chatting on the floor at the Exchange, casually mention the fact that Frank Holmes Laboratories processes your filmstrips and color slide duplicates. You'll get blank stares from the ignorant...envy from the cognoscente. Having Holmes as your laboratory is a subtle status symbol. Not everyone can afford us... only those who want the very best and are willing to pay a little more for it.

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our new catalog

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WE BEGIN THIS 30th anniversary year of **BUSINESS SCREEN**, founded by Ott Coelln in 1938, as members of the Brookhill Publishing Company family, based in Wheaton, Illinois. These experienced publishers of **TELEPHONE ENGINEER & MANAGEMENT** (founded 59 years ago), and of related annual directories in the burgeoning telephone industry and of **COMMUNICATIONS NEWS**, assure the long-term continuity and excellence of this magazine. Headed by President Vincent Hogren, Brookhill will also provide our advertisers and subscribers with many new and important service features in the years ahead.

Their experience in all phases of the communications industry complements our specialized dedication to audiovisuals. And among the most important new assets thus acquired, we introduce a vigorous young managing editor, Lon B. Gregory, as a key member of the enlarged **BUSINESS SCREEN** staff. Prior to joining Brookhill in 1966, Gregory was communications manager in the public relations department of General Telephone Company of Illinois; as an industrial editor, he served two terms as president of the Central Illinois Industrial Editors Association and was director of national affairs for the International Council of Industrial Editors.

During his college years at Bradley University, Lon worked as a reporter and photographer for the **PEORIA JOURNAL-STAR**, in the news department of radio station **WIRL** and at the Methodist Hospital in Peoria. His B.S. in journalism and public relations was aided by a radio-journalism scholarship awarded Lon in his senior year at Bradley. Gregory, his wife, Sharon and their two sons, Jeffery and Jason, currently reside in West Chicago, Illinois.

* * *

Bell & Howell, Film Distributors Announce "Free Trial" Offer to Industrial Concerns

✧ The audiovisual dealer organization of the Bell & Howell Company and leading distributors of films are cooperating in a very important venture destined to further extend the use of motion pictures in business and industry. The plan provides requesting companies with the loan of an automatic-threading 16mm sound projector and suitable films for 60 days without cost.

B&H began the cooperative program in January with extensive mailings to companies of more than 50 employees. Promotion has been augmented by full page advertisements in seven of the top national business magazines. Here's how the program works:

On receipt of an inquiry, a Bell & Howell audiovisual dealer representative nearby, joined by a film counselor, call to explain the plan and to deliver an AutoLoad projector. Instruction in care and use of the equipment is given during this call. The film counselor then analyses films best suited to the company's special interests and schedules the prints. Selections can be made from over 3,000 titles, many of which are available without cost to the industrial concern.

The first in-plant showing is then attended

the news in perspective

by the B & H representative to assure a professional result; film catalogs and other literature are also provided users without charge. For further data and a loan request write: J. J. Graven, Manager of Industrial Sales, Audio Visual Products Division, Bell & Howell Company, 7100 McCormick Road, Chicago, Illinois 60645. •

* * *

Clifford Weake Joins Hanna-Barbera Staff as Firm's Manager of Business Development

— Clifford F. Weake has been appointed manager, business development for Hanna-Barbera Productions. The move highlights that company's expanded activity in the field of industrial and educational films. Prior to joining Hanna-Barbera, where he will work closely with Ross Sutherland, director of the industrial film division in Hollywood, Weake was a vice-president of Wilding, Inc. and associated with that firm for the past 17 years.

The new business development executive will make his headquarters at the home office of Taft Broadcasting, parent company of the film firm, in Cincinnati and will be concerned with sales throughout the midwest and eastern United States. A graduate of Northwestern University, Cliff Weake also attended the Wharton School of Finance of the University of Pennsylvania. During World War II, he rose from Army private to the rank of major; at the armistice he was assigned to Berlin as an administrative officer in public relations, working with Russian, French and British officials. •



Hanna-Barbera executives welcome Clifford F. Weake, studio's new manager of business development. L to r: William Hanna, Mr. Weake, Joseph Barbera, and Lawrence H. Rogers, II, president of Hanna-Barbera's parent concern, the Taft Broadcasting Company of Cincinnati.

Plans are currently underway for a special display of objects of historical significance in connection with the 103rd Technical Conference of the Society of Motion Picture and Television Engineers (SMPTE).

During the conference, an exhibit of historical memorabilia will occupy a spotlight area between the entrance to the main meeting room and the TV and motion picture exhibit area at the Hollywood meeting. •

An Important New Film on the Role of Communications

IS INNOCENCE DEAD? Have the days of successful massive propaganda come to an end? A new film on the role of communications in modern society suggests that this may be the case. People all over the world are becoming so used to information from hundreds of sources that "the big lie" may no longer be tenable.

The Information Explosion provides no answers for many of the upsetting challenges of the communications picture, but it does do a thoughtful job of calling attention to the problems.

It is a film which has evoked a great deal of interest from test showings before college and industry groups. It has also provoked a great many viewers who find its point of view disturbing, and even outrageous.

The film throws out so many ideas that perhaps they come too fast. It might be a good idea to see it twice before plunging into the main questions of "what's it about?"

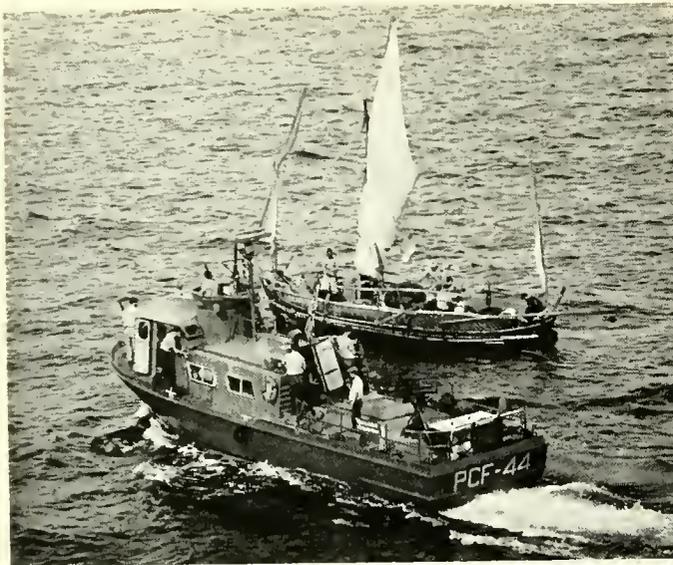
Seven diverging points of view are interspersed in quick-cut form throughout the film ranging from author Marshall McLuhan, through UN Administrator Paul G. Hoffman, to Look Editor-in-Chief William Attwood.

Dean Courtney Brown of Columbia University Business School, noted labor leader Cesar Chavez of the United Farm Workers, Mike Nesmith of TV's *The Monkees*, and Professor Rollo May, author and psychologist, of New York University.

McLuhan hews to his theme that the electric age is the most violent break with the preceding ages imaginable. Chavez says that once workers see what other workers are achieving they will want to attain the same goals.

Mike Nesmith, who comes into millions of homes with the *Monkees* every week, finds a tremendous communicative method at his disposal. "I am a young man," he says, "who's been in this position that no other young man has ever been in the history of the world, you know, except maybe crazy Jesus."

It's an explosion of ideas all right. Originally made for Cowles Communications, which itself is involved in almost all kinds of communications media, the 14½ color film is now being offered on a print purchase basis for use by colleges and industry, from the producer, Dynamic Films, Inc., 330 West 58th Street, New York 10019. •



Craft of "The Small Boat Navy" board, search hundreds of sampans every day; here a Swift Boat conducts a junk search off Vietnam coast.

THE NAVY'S SMALL BOAT FLEET Writes a New Chapter in Naval History

Control of South Vietnam's Waterways by Navy Craft
Holds Key to Economy and Communications of the Land

FOR MOST PEOPLE, the modern United States Navy is aircraft carriers, cruisers and destroyers — the familiar deep-water fleet which ranges the oceans of the world. But in Vietnam where a crucial part of the conflict is unfolding on the thousands of miles of rivers and coastal waters, the Navy has developed a shallow-water navy to meet the Viet Cong on his own terms and outlast him.

This array of small craft — river and coastal patrol boats, small minesweepers, river assault craft and others — which has been referred to as *The Small Boat Navy*, is the subject of a new half-hour documentary being prepared for the Navy's Chief of Information, and recently released to television stations from coast to coast.

Control of Waterways Vital

Even in the late 50's and early 60's, American Naval advisers, assigned to work with units of the South Vietnamese Navy, realized the problems and obstacles which would be inherent in any effort to confront the Viet Cong on the rivers and coastal waters.

All along the 1500 miles of South Vietnam's coastline and in the endless waterways of the Mekong River delta, water provided the primary means of transportation. Control of the rivers, canals and coastal waters means

control of the economy and communications of the country.

Much of the experience and observation of these early advisers ultimately was instrumental in the conception and realization of what is today an intensive effort by the United States Navy to help the South Vietnamese — an effort to deny the waterways of South Vietnam to the smuggling and infiltration of the Viet Cong and, at the same time, make them safe for those who use them for legitimate travel and business.

Produced by Sun Dial Films

The Small Boat Navy is the story of this effort — a documentary film produced by Sun Dial Films, Inc. and written and

"Monitor" of River Flotilla One, recent addition to "The Small Boat Navy" provides gunfire to support other Navy craft landing assault troops.



directed by Tom Carroll, Jr. — on location in Vietnam. Narrated by Raymond Burr, it takes the viewer to the actual scenes of U.S. Navy operations in Vietnam, on minesweeping missions, river patrols, junk searches and small scale, riverine amphibious operations.

One of the Navy's major efforts is Operation Game Warden, patrolling and controlling all traffic on the rivers of Vietnam. The mainstay of this operation is the PBR or River Patrol Boat. Developed from an existing pleasure craft, the PBR is a water jet propelled boat capable of speeds up to 25 knots even in very shallow water. The water jet pumps not only drive the



The Swift Boats were assigned to coastal patrol and security guard against VC smuggling from the sea.

boat, but also steer it. These boats patrol the rivers day and night, denying freedom of movement to the VC throughout the delta — severely limiting his capabilities.

Finally, in its most recent assignment in Vietnam, the Navy plays a key role in River Flotilla One. This is a combined Army and Navy force geared to riverine warfare. U.S. Army troops are berthed on and transported by U.S. Navy barracks and support ships, then carried to search and destroy operations by Navy

landing craft. This force has been credited with taking the fight into the swamps and rice paddies of the delta which were once considered VC guerilla sanctuaries.

In a sense, the modern United States Navy, attuned to the advanced technologies of the space age, has had to adjust to the unique nature of the conflict in Vietnam. Vietnam has given birth to a new breed of sailor. Unprepared at first, he has developed the craft, the skills, the weapons to do the job on the rivers and coastal waters. Trained to military accomplishment, he has achieved many of his greatest successes through civic action programs in the villages and orphanages — among the people of South Vietnam.

What He Does and Where . . .

He sails not upon the seas and oceans of the world, but upon the local waters of a small country in Southeast Asia. *The Small Boat Navy* goes on location to show what he does and where he does it. It documents a unique new chapter in naval history.

Another phase of Operation Game Warden is conducted by the MSB's U.S. Navy minesweeping boats. Wooden-hulled, 57 feet long, the MSB's are charged with the single, vital responsibility of keeping the Long Tao river (which runs from the South China Sea to the inland port of Saigon) free of mines. It is dangerous work and the MSB's, on October 9, 1967, were awarded the first Presidential Unit Citation of the Vietnam War for extraordinary heroism in action.

Task for the Swift Boats

Operation Market Time accomplishes a similar mission in the coastal waters. Here a new U.S. Navy craft called the Swift Boat has been given the job of prohibiting all illicit traffic along the coast. Operation Market Time gets its name from the fact that each day thousands of junks and sampans take to the waters in the normal business of marketing and commerce, and this is when the maximum surveillance effort must be made.

Operation Market Time also carries surveillance effort into the key harbors of South Vietnam. It is Operation Stable Door in which U.S. Navy patrol boats, along with trained divers of Explosive Ordnance Disposal teams, move among the anchored merchantmen that must wait in the harbors to unload their vital cargoes.

THE HOUSE LIGHTS DIM and the sensory barrage begins. Within ten minutes over 1,300 slides are projected on three screens — all without a single timing error.

But this is only the beginning. During the next few minutes the audience sees a motion picture performer change from a projected image to a live actor. A message from a flying, self-contained projection-sound unit comes from overhead. A second barrage of slides is projected simultaneously, along with images from four different motion pictures. Next an auto thrill-show spreads out and surrounds the auditorium with sound and pictures. A wide-screen motion picture concludes the presentation.

Background Music's Full Range

During much of the time, directional music from ten speakers bathes the audience with everything from full orchestral arrangements to synthetically produced electronic music.

Such was the meeting mood as The Jam Handy Organization of Detroit pushed the calendar ahead with a spectacular multi-media presentation.

Attended by convention and meeting people representing a score of businesses, the demonstrations showed that a battery of electronic and optical devices can be combined with showmanship to provide creative show planners with unlimited opportunities in putting across ideas and information.

60 Feet of Visual Imagery

For a presentation of this kind, Jam Handy uses a theater-type auditorium equipped with a 60-foot stage. Three 20-foot screens are used for projected visuals. The two flanking screens are placed obliquely and are moveable on automated signal to provide a large in-line screen for projection of a 70mm wide-screen motion picture.

Split-screen technique provides six integrated visual segments on each screen, or a total of 18 when projected simultaneously on the three screens. The effect gives credence to the McLuhan dictum that "the medium can be the message." Additionally, Jam Handy has proved that multi-media techniques can be integrated to create a variety of moods and impressions in conveying a commercial message.

The control of all the various elements of the show with split-second timing is performed by



This special portable stage travels with the JHO program; it features two screen areas, engineered sound

Business Show: Getting Results With Multi-Media

Spectacular Demonstration of Sight/Sound Techniques Staged by The Jam Handy Organization

what Jam Handy technicians call "MAC" — short for Multi-Media Automatic Actuator Control Center, the heart of which is a tape-operated 82-channel programmer.

"MAC" automatically and successfully handles the program-

ming of 22 Carousel slide projectors, 11 motion picture projectors ranging from 16mm to 70mm, one 4 X 5 slide projector, one Flo-Film projector and a variety of sound equipment.

Motion is imparted to still

slides by the "technamation" process while a self-contained projection-sound unit passes across the ceiling.

To reinforce the essential two-way communication between audience and stage, live show elements are also integrated. An executive representative begins with a personality on the screen. In combination with startling optical effects, the speaker steps out of the projected image and on to the stage to wind up his message at the podium.

Music Via Electronic Magic

Even the musical accompaniment provides a surprise. Parts of the sound track consist of electronically produced synthetic music from a bundle of tubes and transistors known as the Moog Synthesizer. The melodic lines, bass and percussion, are produced totally by this one machine.

Ingenious relays and controls obviously will never be substituted for creativity, but these new developments give convention and show people greater freedom (CONTINUED ON PAGE 209)

Programmer with 82-channel tape controlled Jam Handy's spectacular multi-media demonstration.



Sixty feet of lighted screens carried six "matched" images from the 15 Carousel projectors; they shifted on automated signal to form one big screen for 70mm film shown at Jam Handy multi-media demonstration.



15 Carousel projector magazines are being loaded by Bob Klenner of Jam Handy's animation staff



Programming the 1,300 slide barrage 1 to r are Duane Nash, Will Armstrong and Bob Kennedy.



How Audiovisuals Can Help to Build THE PROFESSIONAL SALES FORCE

Farmers Insurance Company has for a long time had definite ideas on the subject — now this company actively implements them with new and proven techniques on a continuing basis.

HOW DO YOU MOTIVATE an insurance salesman and keep him "up" at all times so that he will be a continuously productive "professional" representative? This challenging industry-wide problem is the constant objective of numerous training programs by insurance companies throughout the country.

Instilling the necessary knowledge of people, self confidence, confidence in his company and service, and generating the ability to sell successfully are some of the essentials to training first-rate insurance men — and it must be done on a continuing basis. Preparing successful training programs to accomplish these ends requires painstaking planning — the use of new approaches — and the use of new and better ways of communicating this information.

As part of its program to build and maintain such a "professional" sales force, the Farmers Insurance Group recently inaugurated a new sales training program in conjunction with Better

Selling Bureau and Rocket Pictures, Inc. entitled *How to Sell Casualty Insurance Successfully*.

The program consists of 18 one-hour sessions, 12 of which are built around sound color filmstrips, with the other six used as workshop or practice sessions.

THESE TWO BASIC STEPS:

At Farmers Insurance, two ingredients are considered vital to the truly "professional" salesman. One is a knowledge of the product or service being sold. The other is a knowledge of people, their attitudes and reactions to suggestions. This is often considered the ability to communicate with people clearly, convincingly and persuasively.

The management at Farmers Insurance Group long ago discovered that although products and services may change to correspond with the changing needs of people — the people themselves were constant. They still acted and reacted to others — especially salesmen — in exactly the same way.

Realizing that "professional"

salesmen are not developed by supplying them only one-half of what they need — or just product knowledge, Farmers training programs work also toward providing salesmen with the skills and techniques of selling, including how to uncover needs or problems, how to build confidence, creating solutions to the needs and problems, and how to "close" a sale easily.

John Dunkley, Farmers Insurance director of sales administration outlined the two basic steps his company uses toward the development of a "professional" sales force. They are:

1. A company attitude toward the men that would provide the "ego satisfaction" every agent or salesman needs — accept them as professionals and, by company action, convince the men that top management held their work and their contribution to the growth of the company in the highest regard.

2. The company utilize the best professional advice, organization and latest methods of communicating the "people knowledge" and selling skills on a continuing basis.

THEIR LATEST PROGRAM:

☆ *How to Sell Casualty Insurance Successfully* is a good example of the company's continuing effort to supply the men with the best available sales training. Built around the P-E-S-O-S

(Prepare-Explain-Show-Develop-Observe-and Supervise) formula for developing and motivating salesmen, the program utilizes the most modern methods of communication and, more important, can be presented by Farmers' local managers, regardless of their training experience.

A leader's guide, programmed in detail, guides the user through each session step by step, indicating exactly what to say and do . . . and when. Thus, even the most inexperienced can successfully administer the course. Such a program was essential to reaching Farmers' many widespread salesmen.

AUDIOVISUALS AT WORK:

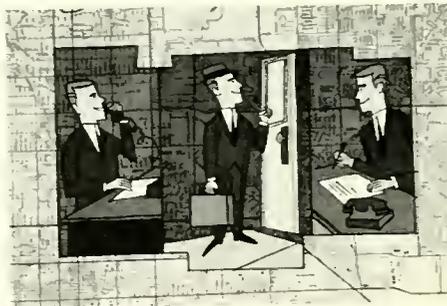
☆ The filmstrip illustrates and demonstrates the basic methods and techniques of finding prospects. It guides the salesman through the entire process of a sale, pointing out that people don't buy simply because they "need" something, but only after they have been made to want it. During the program, agents come to realize that a sale is made at every interview — since the prospect will sell the agent his objections . . . or the agent will sell the prospect the policy.

From the ways and means of securing appointments, through turning objections into advantages and "closing" a sale almost

(CONTINUED ON PAGE 207)



Agents prospect for clients freely — and with confidence — after absorbing required knowledge at the audiovisual prospecting sessions.



Basic methods and techniques for finding prospects are visually illustrated and demonstrated for easy comprehension and lasting retention.



The planned approach, by phone or in person, helps the insurance agent secure appointments he must have to be successful in his efforts.



Learning how to sell the "benefits" of an appointment is stressed, illustrated and then is demonstrated under varying field circumstances.



Agents are shown that only by wisely emphasizing "benefits" will they cause the prospect to "want" the insurance policy best suited to him.



The filmstrip dramatically proves that people won't buy simply because they "need" insurance but only when they are made to "want" benefits.

THE PROLIFERATING MASS of air pollution TV "specials," documentaries, articles and feature stories in all the media universally predict dire prospects for the future of the American lung. Like the Vietnam war and civil rights, air pollution is now providing rich lore for many an enterprising journalist.

Long past the point where they are preaching to the converted, they keep reporting that "Air Pollution is bad!" — as if any American doesn't reflect this truth each time he takes a deep breath in this age of industrial complexity and affluence. But labor-saving mechanical power has to come from somewhere — mainly, from the burning of fossil fuels.

Time to Discuss Solutions to Problem

Since it is doubtful the most vocal opponent of air pollution is willing to give up his car, his oil burner, or his electric lighting as a contribution to air purification, perhaps it is time to stop documenting the universally-acknowledged evil — and to discuss the means of its amelioration.

This is the theme objective of *Our Air*, a public information film produced by Audio Productions, Inc., under a grant from the National Coal Association, with the endorsement by the Air Pollution Control Association. This new film departs from the standard format of viewing with alarm in a voice of doom.

An Informed, Knowledgeable Analysis

Instead, *Our Air* faces up to air pollution with a scientific and factual rather than emotional or melodramatic approach to the evil, and then explores the means of eliminating it.

Recognizing the gravity of the problem, the film carries forward an informed and knowledgeable analysis of the problem — examines air pollution sources with a scientific objectivity that gets the point across more effectively than would self-righteous condemnation.

Our Air looks squarely at the bad news from its opening montage — a steel blast furnace, screaming jets taking off, a hissing team boiler, exhaust-spewing buses, dust-laden demolition of a building, burning leaves, the passing of a diesel train, and finally, a slow agonizing look around a smouldering city dump, culminating in an extraordinarily telling shot when the dump fades into blue sky and the title comes on.

Examines the Kinds of Air Pollution

Very quickly, the narrator sounds the recurrent motif of the film when he asks, "What is being done about it?" It is to be asked again and again — but the answers are not presented easily or glibly.

First, the grim problem is laid out and dissected. The kinds of air pollution and the reasons for them, which were swiftly hinted at in the opening montage, are examined in greater detail.

It is interesting to note that the National Coal Association shows grace and fairness in treating the problems and attempted solutions within the oil industry. This is perhaps commentary both on the extreme seriousness of the subject and on the attention being

Film scene at right:
The Bureau of Mines has built its own pilot plant for "proving out" the techniques being used to reclaim from stack gas the sulphur liberated in coal and oil combustion.



Facing Up to the Facts About "Our Air"

An Informative Film Gives Authoritative Answers to Air Pollution Problems

paid more and more in recent years by industry to cooperative efforts toward solving major national problems.

Leaders Report on What's Being Done

When the question, "What is being done about it?" is next asked, the first of a series of authoritative answers is given — this one by Senator Randolph of West Virginia, Chairman of the Senate Committee on Public Works. Senator Randolph reports on legislation passed and pending, as well as on appropriations authorized by the government toward researching and solving the problem.

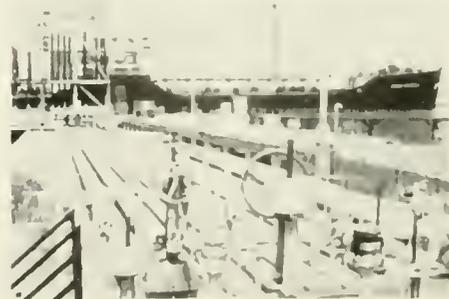
There are other reports from the most important men in the fields, such as Dr. Walter R. Hibbard, Jr., Director of the Bureau of Mines of the Department of the Interior, Dr. John T. Middleton, Director, National Center for Air Pollution Control of the United States Public Health Service, James Garvey, President of Bituminous Coal Research of the National Coal Association, and Dr. Glenn T. Seaborg, Chairman of the Atomic Energy Commission. The participation of these top level authorities further enhances the film's validity.

Bureau of Mines Has Own Pilot Plant

This motion picture presents considerable data that may come as a reassuring surprise to the general public audience. For example, the Bureau of Mines has actually built its own pilot plant for "proving out" techniques used in reclaiming from stack gas the sulphur liberated in the combustion of coal and oil.

Thanks to Audio director Hans Mandell, who created the film under the supervision

The film shows fairness in treating problems and solutions undertaken by the oil industry.



Dr. Glenn T. Seaborg, chairman of the Atomic Energy Commission, talks about air pollution.

of Rex Chaney, vice-president, public relations of the NCA, this combination of fact and interest is held throughout *Our Air*.

The film manages a delicate balance of informational and cinematic elements, in a straightforward and yet most creative way, avoiding compromise with the temptation to go "arty".

This applies as well to the sequence dealing with the National Coal Association's intensive and extensive experimental program for removing sulphur oxides from stack gas and capturing organic sulphur before it can escape from the stack. The union of time-lapse and microscopic photography of coal combustion makes the film most effective.

By the time the closing montage rolls around with scenic view of the verdant, unpolluted America everyone of us wants, the feeling is that an honest answer has been given to the question posed by the film, "What is being done about it?" It is not — and is not meant to be — a comforting feeling. But it communicates, very clearly, both positive and negative sides of our prospects for diminishing air pollution — a long overdue approach.

Everyone's goal: scenic view of the verdant and unpolluted America which must be achieved.





Photogenic artistry like this has given F & K a "hot" media presentation.

Wolper Films a Media Story and

F & K Scores With "The Adman's Dilemma"

Foster & Kleiser Picture, Smartly Promoted, Draws Plaudits of Advertisers

IN THE INTENSLY COMPETITIVE field of media presentations, one of the big winners of the 1967-68 winter season has been *The Adman's Dilemma* presented by Foster & Kleiser, a division of Metromedia, Inc., which has attracted an overwhelmingly flattering response in the major advertising markets across the country.

Produced by Wolper Productions, the 20-minute film starred Jonathan Winters, at his best, in a variety of roles, both amusing, and to the point — i.e. "F&K Means Business."

Tailoring the Presentation to Audience

Equally as impressive as the film itself was F&K's method of presentation, perfectly

tailored to its audience and carefully scheduled to achieve maximum effectiveness.

The film was created, planned and organized as a sales tool for the promotion of the use of F&K outdoor advertising and posters.

Top-Level Agency ExeCs at the Premiere

To give the film stature and import, it was premiered at a select luncheon hosted by John W. Kluge, chairman of the board of Metromedia, and Ross Barrett, president of the Foster & Kleiser Division. The guest list included 22 presidents and executive vice presidents of the top advertising agencies. Following the screening, a number of those present requested prints of the film to show at

Titles are to the point—and then there's Jonathan Winters facing up to "The Adman's Dilemma."



their agencies. Within hours, word of the showing had spread along Madison Avenue, as publicity photos were rushed to the press.

The following morning from 8:45 to 9:15 a continental breakfast was served to advertising executives attending an "early bird" showing of *The Adman's Dilemma* in the Grand Central Theatre. Well over 200 persons attended, including the advertising columnist for the *New York Times*, who in reviewing the film and its effect termed it "cle-ver".

Grand Central Screening for Commuters

By having the screening at the Grand Central Theatre, F&K was able to reach the commuters from Connecticut and the Hudson Valley. The shuttle-train from Penn Station served the Long Island suburbanites. Scheduling a breakfast showing also permitted those in attendance to have breakfast, see the film and still get to their offices by 9:45 a.m. This, also, was in sync with current criticism that extended luncheon presentations nullify one's productive day.

As guests arrived for the breakfast showings, two models pinned "F&K Means Business" buttons on their lapels. The entire format, introduction by the F&K president, the 20-minute film and a wrap-up wherein those in attendance were told they could arrange additional showings, did not exceed a total of 30 minutes.

As the audience departed, they were given miniature full-color poster panels featuring the Jonathan Winters poster they had seen in the film. The reverse side of the poster promoted the use of Outdoor as part of their media mix.

Similar presentations have been staged in Detroit (afternoon cocktail presentation here), Chicago, San Francisco, Los Angeles, Seattle, Portland, Cleveland, Cincinnati, San Diego and other cities.

Tie-In Promotion With Maximum Effect

Since the invitation was a critical part of involving the participation of the F&K clients and prospects, it was prepared to provide the maximum effect.

A die-cut keyhole showing an eye peering through became the cover design with a copy line reading "Foster & Kleiser invites you behind the scenes of an advertising agency plans board session to present . . ." This opened into a full picture of Jonathan Winters in the role of Maude Frickert from the film. To intrigue the recipient, the cast listing showed Winters playing a total of six roles. The RSVP card was designed to contain the information relative to the *specific* showing. This treatment saved money since it allowed all invitations to be printed at one time with the return card being the only variable.

Space Advertising Rounds Out Campaign

To complete the promotional package and stimulate bookings of the film at agencies and advertisers, small space newspaper mats were designed for regional use. In addition, a full page ad ran in *ART DIRECTION*, a publication aimed at 14,000 advertising practitioners.

The Adman's Dilemma is or soon will be offered to ad clubs, advertising departments of colleges and universities, art schools and other interested groups. •

UNITED AIR LINES has been flying since 1926, and operates 3700 take-offs and landings in a typical day, but mounting a photoflight is still something special. As part of its merchandising program for the new Super-61, the stretched version of the workhorse DC-8, United recently completed another in its series of photoflights to film both motion pictures and stills of the giant airliner in its most natural setting — sky high. To add scenic value the aircraft was flown over Diamond Head, since the aircraft's first year of operation was transpacific and the airline is so strongly identified with the Islands.

What goes into a photoflight over Hawaii? More than just packing your surfboard and a few cans of film.

Convair 640 Chartered as Camera Plane

To begin with, which aircraft? Schedules are juggled so the Super DC-8, regularly flying to the Islands, is available for four hours, slated for the morning to avoid excessive afternoon air turbulence and the dark cloud build-up over the mountain ranges which is standard for a Hawaiian afternoon.

Since United has no small aircraft based in the Islands, a Hawaiian Airlines twin-engine Convair jet power 640 was chartered as the camera plane. The Convair was altered by removing four port and starboard exits, making them into camera bays for the photographers. The first of dozens of rolls of tape came into play here, with cloth-backed cargo pit tape used to seal the exposed cabin vinyl liner and prevent damage to interior edges, and masking tape holding back draperies to prevent their whipping in the slipstream — hard on the curtains, hard on the lenses, and hard to shoot through.

When you "think photoflight" your key word is planning — long range, in-depth and continuing — right up to take-off. Fortunately, the photoflight was in veteran hands, with the median experience of all concerned ranging around the twenty year mark.

Piloting the camera ship was Capt. Charles E. White, Chief Pilot, Hawaiian Airlines; piloting the target Super D-8 was United's veteran Capt. James W. Belding, Flight Manager for Pacific Operations. Coordinating the photo flight was Mary Stringfellow Roche, United Air Lines' Special Promotions Manager, in concert with Hawaiian Air Lines' Assistant Vice-President — Advertising and Public Relations William J. Bachran, and United's photography contingent headed by Ira E. Thatcher, Training Film Specialist (motion pictures) and James E. McWayne, Photographic Services Manager (stills).

Equipment Needed for Cine Photography

With \$10 million worth of aircraft over the lush Kollau Range, filled with top-notch talent, what goes along as cabin baggage? For 35mm motion picture photography start with two R35 Mitchell Reflex Cameras equipped with Angenieux 25-250mm zoom lenses. Attach Wratten 85 filters. Fill the magazines with EK 5251 color negative and get all your loading done on the ground, before take-off, remembering to tape the mags so vibration on take-off and landing can't jar and scratch the film.

Mount one camera on a short tripod, on a



A United jet soars over Hawaiian seascape as camera crews replenish the airlines' film library.

Planning Makes Perfect on a Photoflight

Join United's Camera Crews on a Jet Flight Over Hawaii for Film Sequences

spreader, bolted and sandbagged to a plywood base. Suggest six 40-pound sandbags, not only for stability but serving as a fairly comfortable perch for the cameraman. Mount the second Mitchell on high-hat with O'Connor fluid mount and hemispheric quick-adjust head to level the elusive horizon. Bolt to plywood base and pass the sandbags. Use wild motors and shoot at 32 frames to minimize vibration; don't let the lens protrude beyond the fuselage or the entire camera assembly is pushed over by inrushing air. Use wider than normal lenses to minimize the effects of slipstream and engine vibration and low altitude turbulence. As a further help, get out the trusty tape again — tape tripods, lenses and focus.

What You'll Need for Still Pictures

For still photography carry a Leica and three Hasselblads with 70mm film magazines, using 90 and 135mm Leitz lenses for the former and 150 and 250mm lenses for the Hasselblads. Try a haze filter or PolaScreen for deep haze. Using Ektachrome X, shoot at 1/500 to minimize vibration and expose between f6.3 and f5.6; for Tri-X maintain the 1/500 speed and expose between f16 and f11. No matter how comfortable it is in the seats, get away from the distorting double plastic windows or think up a fast explanation for the resulting halo effect in all your shots. Find a nice comfortable sandbag and enjoy the breeze in the bays.

So there you are at 2,000 feet, with FAA clearance for photo maneuvers at this lower altitude than the jet normally cruises, and Diamond Head looms handsomely in the background. The DC-8 loafs along at its slowest speed, but Belding maintains the jet's in-flight image of nose down, tail up by giving it ten percent flap, imperceptible in the shots.

Camera Ship Must Fly a Level Course

Meanwhile, back in the Convair, Capt. White flies his turboprop at highest speed to keep pace with the jet. In aerial photography, the camera ship flies level and constant, to maintain the horizon, while the target or subject ship tracks, or "flies on it". Capt. Belding keeps in continuous communication via

standard air-to-air two-way radio with White using predetermined VHF radio frequency.

Possibly the busiest man over the Pacific at this point, White is channelling directions to Belding received via intercom from the communications officer with the camera crew. Due to the high noise level in the bays, the camera crew hand signals to the communications officer to indicate near, far, up, down and "cut!" Anticipating the noise barrier, advance planning lined up the shots, with on-the-spot adjustments required due to cloud cover, atmospheric conditions and other immediate variables on this photoflight.

When you land, what have you got beyond a camera crew with temporary deafness? The crew filmed stills for publicity and internal training purposes, and 35mm stock footage (with plans for 16mm reduction for even greater utilization in the industrial field) available to BUSINESS SCREEN readers producing films with authentic aircraft sequences. Stock footage may be obtained free of charge from United Air Lines' Film Library in Los Angeles, which in addition to the Super DC-8 footage maintains a complete selection covering the entire jet fleet, propeller aircraft, historical planes and various airport facilities. •

Camera crew in altered Convair 640 jet stands "at ready" in camera bays (port and starboard exits were removed for the purpose) as United completes another of its planned photoflights, taking both motion pictures and stills of the new Super DC-8 in natural, sky-high, setting.





Imaginative, realistic visual effects add to appeal of "A Better Bridge".

The Bridge Between Company & Customers

Pan American Training Film Stresses the Personal Touch in Telephone Sales

AS BUSINESS PROCEDURES become more and more mechanical, more impersonal, more "untouched by human hands" as it were, those moments when people do come into contact with each other assume greater and greater importance.

In industries that deal directly with the consuming public, these moments of person to person contact can make a difference seemingly far out of proportion to the time involved in the transaction or to the amount of business actually conducted. And when the personal exchange is mediated through a mechanical device such as a telephone — even the problem has problems.

Film Helps Build "A Better Bridge"

To Pan American Airways one of the answers to the problem of personalizing telephone contacts is a training course on telephone sales techniques based on a tidy little color film called *A Better Bridge*.

As the title implies, the telephone in the film serves as more than simply an instrument to carry a sound from one place to another. The telephone can, when properly utilized, form a bridge between company and customer that at worst facilitates the business at hand and at best can provide a solid and meaningful avenue of communication between a product and its marketplace.

Produced by Henry Strauss & Company

A Better Bridge was produced by Henry Strauss and Company of New York City as an integral part of their course designed for Pan American to promote more sales and better customer relations through the medium of the telephone. The 13½ minute, 16mm



color film uses table-top cinematography to create a visual effect that is both imaginative and appropriately realistic.

The characters in the film, though only four-inch sculptured models, take on all the personality traits of their real-life counterparts: the impatient world traveler, the nervous shipper, the demanding businessman, the innocent first-time tourist. To the telephone sales agent, each presents a unique problem the solution to which lies in the handling of the device that, in a sense, has contributed to the problem in the first place.

Key Problem Inherent in Phone Sales

Not the least of the values of *A Better Bridge* lies in its treatment of the difficulties inherent in telephone selling, of trying to determine and satisfy customer needs without the precious advantage of face to face communication. One of the basic ideas seems to be that anyone who thinks there is little or no difference between selling over the telephone

and selling over a counter ought to think twice about the elements comprising a sale of any kind.

Building a better bridge between company and customer is seen to be largely a matter of combining sensitivity to others with a kind of thorough practicality that allows little opportunity for overlooking a customer need however well hidden it may be. The difficulty of course is that on the telephone only two senses at most come into play: a carefully-developed one of hearing, and the proverbial sixth (about which not much can be done one way or another).

The telephone agent, then, has a severely limited repertoire of resources. It is the purpose of *A Better Bridge*, therefore, to develop the agent's ability both to listen as skillfully as possible and to respond in a way that serves the customer best whether by providing information, offering him alternatives, or by asking questions.

As presented in *A Better Bridge*, skillful listening in a telephone sales situation is not simply a matter of total hearing. Much of the listening, in fact, is concerned with filtering out either the unimportant or the irrelevant. The agent's judgments in these respects are developed by the neat, visual structuring in the film of the elements of a sale.

The picture culminates in the actual building of a bridge from the blocks of understanding and mutual satisfaction that the agent has fashioned by means of his ability not only to listen but to listen sympathetically. Not surprisingly, the bridge bears a striking resemblance to a telephone handpiece.

A Better Bridge is currently being used by Pan American Sales and Service Training Department and is not available to the general public. The film represents a fine example of the table-top technique in its use of models and miniature sets to put across some basic ideas entertainingly and with impact.

Film Challenge: Find "Drama" in Picture of a Warehouse

by Jack Moss

Moss Communications, Inc.

LIGHT A WAREHOUSE? It can't be done! That was the first reaction of the motion picture crew filming operations in the new automated Sperry & Hutchinson Co. warehouse near Chicago. Thoughts of having to light every inch of the 9,000,000 cubic foot interior made even the light meter quiver!

But then the formulation of ways to do the job began.

The warehouse is one big arena of 300,000 sq. ft., 30 ft. high. In the center there's a maze of metal racks holding merchandise. High above them is more than a mile of conveyor belts, complete with automatic switching system that's got many a railyard beat.

S & H Creative Service Manager Al Jacoby suggested shooting the film from the conveyor belts. We suggested they go one step farther — give the camera an identity — make it a gift item. Do everything possible from the point of view of a piece of mer-

chandise as it travels through the warehouse on the conveyors. And (the clincher), why not write the narration in the first person, as if the item, itself, were talking?

With this concept established, things began falling rapidly into place. The warehouse remained, obviously, too large to light for an overall shot — but we still wanted to convey the idea that it was really big.

The solution was a fairly tight, moving shot from an adjacent highway. It would give the impression of the item approaching the warehouse and "seeing" it for the first time.



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Filming an S&H Warehouse:

(CONTINUED FROM PRECEDING PAGE 126)

"Six football fields could fit in there," it says somewhat incredulously, as the camera travels the entire length of the building.

S&H decided to expand the concept of the film and use it, also, as a vehicle to depict the complete cycle of S&H Green Stamps — from the time they are given to the customer to their final redemption at a redemption center. Now we had both a marketing and warehousing story to tell in the same film!

The Lady Wants a 30-Cup Coffee Pot

An attractive young married was selected to play the part of a housewife — receiving stamps in the supermarket, service station, drug store and the like, looking through S&H's Idea Book of Gift Merchandise, pasting her stamps into books, and finally coming to a redemption center to exchange them for a gift. And, as she contemplates a 30-cup coffee pot — our "hero" — tells the story of how he got there, i.e., his *Fantastic Journey*.

Using the "flashback" technique, the coffee pot explained what happened to him from the time he approached and entered the warehouse to the time he was loaded into an S&H truck ("Easy now, friend.") and taken to the redemption center. The camera alternates between the point of view of the coffee pot and an objective look at what's happen-

The subjective view of the coffee pot is achieved by setting the camera on the conveyor belt and keeping it running as it moves down the aisle. Occasional reverse angle shots showing the coffee pot on the belt, as part of an order going to a redemption center, establishes that it is, indeed, the coffee pot doing the talking.

The high "fun" part of the film is supplied



The coffee pot's a "star" of this new S&H film.

by an exciting angle shot of the belt as a long line of items in cartons sweeps past the stationary camera to the strains of march music. The viewer can almost envision a column of soldiers going by. An electric eye throws a switch, a mechanical arm moves into position (all seemingly in time to the music), and the items are directed onto one of the three belts that will take them to the truck being loaded.

Hanging by Sling Over Merging Point

To get the cameras and lights up to the switching point, or merge, (24 feet off the floor, accessible only by a ladder), a sling was fashioned and equipment hoisted in a basket. Lights were hung from the ceiling. A gas generator was raised into position by a forklift truck to bring power to the shooting area and eliminate long power cables. An elevated platform, used for cleaning and maintenance work, was used as a camera platform for the angle shot.

At the end of the conveyor, the "hero" moves excitedly down to floor level on the conveyor, to where the trucks are being loaded. ("This is like coming down the last loop of a roller coaster.") — and is soon on his way to the redemption center, which brings us back to the present.

Naturally, our heroine redeems her stamps for the coffee pot, and in the climax, hugs it, kisses it and walks dreamily off. "Gosh," says the coffee pot (played in voice-over narration by Mason Adams), "What a (sigh) pleasant way to end a story."

Result: S&H Has Multi-Purpose Film

The 16mm color film runs 12 minutes. Its initial use was an S&H sales meeting. It's straightforward, humorous touch and snappy music make ideal, as well, for showing to women's clubs and other groups. And, it's already been used to show manufacturers how efficiently their products are handled once they're delivered to an S&H warehouse. Merchants can also see what happens to the stamps once they've been given to customers. In other words, it's a multi-purpose film that will be used extensively by the S&H organization.

Even more important, the film isn't limited to showing a segment of the company's operation. It places the automated warehouse in perspective, indicating that it's all part of the Sperry & Hutchinson Company's modern, progressive way of doing business. Or, as the coffee pot intones in the final words of the script, "Is it any wonder S&H is one of the fastest growing, dynamic pace setters in American industry?"

Coming Event: Audiavisual Facility Designs, Part II. Special portfolia of sketches and picture/text on the latest in presentation and production facilities featured in these pages next month.

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Screening Room: Pictures of the Month

National Institutes of Health Pictured as "Miraculous Pool"

☆ A new film which describes the activities of the National Institutes of Health has recently been completed for release through the Institutes and the Public Health Service.

The Miraculous Pool, produced by the Institute of Visual Communication (under Executive Producer William J. Ganz), shows how the National Institutes of Health support medical re-



Dr. Albert Sabin, polio vaccine discoverer, pictured at premiere of "The Miraculous Pool" story.

search, research training, and construction of research facilities in the nation's medical and dental schools, universities and other research centers. It also explains how the Institutes conduct laboratory and clinical research in their own facilities at Bethesda, Maryland, and in the field.

As the film demonstrates, the programs of the eight Institutes are designed to explore new medical and scientific knowledge in order to control especially the major killing, crippling and infectious diseases of today, such as cancer, heart disease, arthritis, neurological disorders and respiratory illnesses.

The Miraculous Pool was sponsored by the Beeton, Dickinson Producer William J. Ganz sets up a scene for Health Institute film.



Foundation for the Advancement of Medical Science "as an appropriate example of what would be done to give public recognition to scientific accomplishments which deserve public understanding and support." •

"Here is Tomorrow"—the Real Life of Alexander Graham Bell

☆ *Here Is Tomorrow*, a new motion picture on the life of Alexander Graham Bell, has been released by the Bell System for nationwide distribution to the general public.

Filmed on location near the houses and laboratories where Bell lived and worked, the 28-minute color film dramatizes many virtually unknown aspects of Bell's career.

Everyone knows Alexander Graham Bell invented the telephone. But how many people know that he designed and built



Mr. Bell teaches a deaf child how to speak in "Here Is Tomorrow". . .

the first plane flown before the American public — and an early iron lung?

And those things were just the beginning: Bell laid the groundwork for many developments that are in the vanguard of scientific achievement even now. For instance, he experimented with the hydrofoil, with the telephone probe—a forerunner of X-ray—and with voice transmission via light beams, which is being achieved today with lasers.

The Bell System decided to make *Here Is Tomorrow* because the company felt that wider knowledge of Bell's work can contribute substantially to a better understanding of today's world and its technology.

Here Is Tomorrow was produced by Jack Denove Productions of Hollywood and is available to the general public through local Bell System offices, and to television stations through Sterling Movies, Inc. •

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Contact us for all the facts!

Small Business Administration Gives "Score" in a Film Series

☆ A series of three new films by the Small Business Administration are being used to train members of the Service Corps of Retired Executives (SCORE). The purpose of the films is to stimulate creative thought and teach the application of the principles of business counseling to SCORE members, already successful business specialists.

The first film in the series, *The Antique Man*, is an overview of the SCORE program and its relationship to the SBA.

The second film, *Stop, Look and Listen* seeks to motivate acceptance of counseling techniques on the part of the SCORE member.

The SCORE Board, the third film in the series deals with team counseling methods and tells the story of a small manufacturing firm that has called on SCORE for help with its business problems.

The three 16mm sound/color films were produced largely in



SBA film advisors (l to r): Florence May, education specialist; Irving Maucss, assoc. administrator, procurement and management assistance; Edward Rosa, Mid-Atlantic area administrator; and SBA administrator, Robert Moot.

the studios of Calvin-De Frenes Corp., Philadelphia, with loca-

tion photography at actual business establishments and sites in the area. Scripts were written by Lee Davis. The films were directed by Don Hoffman; Wayne Sharp was cinematographer; Robert Collom, sound director; and Paul Scaramucci was film editor.

Gene A. Carr, Calvin-De Frenes vice president was executive producer, with Florence May providing technical supervision for the SBA.

Prints of the releases can be obtained through local offices of the Small Business Administration.

* * *

Cutting Police Vehicle Accidents Target of New Goodyear Film

☆ Can the accident rate involving police vehicles be reduced?

Yes, thought Dale Adams, police chief at Baldwin Park, Calif., a Los Angeles suburb. Adams proceeded to prove it by developing a special driver training program to help his officers learn special techniques needed to drive safely on city streets.

The result was a 33 per cent reduction in the number of mishaps involving police vehicles six months after the program began.

The story of the program and its success is now available in a seven-minute public service film prepared for police departments by the Goodyear Tire & Rubber Co.

The film, *A Drive for Safety*, explains the content and goals of the program and follows a Baldwin Park Police vehicle through an obstacle course used to test driving skill and improve driving confidence.

A Drive for Safety is available on a short-term loan basis without charge from the Public Relations Film Library, The Goodyear Tire & Rubber Co., Akron, Ohio 44316.

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MPO's "Silver" Documents Use, Mining of the Precious Metal

☆ *Silver*, a new documentary film produced for the Bureau of Mines of the U. S. Department of the Interior, recently made its debut in a series of screenings in New York and Washington.

The modern story of the precious metal, *Silver* outlines the production and industrial uses of the metal in contemporary America.

The film was jointly sponsored by American Smelting and Refining Co., the Hecla Mining Co., and the Anaconda Co. It was directed by MPO's Julius Potocnsny, and will be distributed by the U. S. Department of the Interior's Bureau of Mines.

* * *

Relation of Nutrition to Health, Vigor Shown in Canadian Film

☆ The Canadian Department of National Health & Welfare has a new film, produced for them by Crawley Films Ltd., to prove that good nutrition is essential to health and vigor.

The film, entitled *Menu*, makes use of an interesting experiment with a litter of pups at Red Deer, Alberta, where Royal Canadian Mounted Police dogs are bred and trained. Amusing and informative, the film provides ideas for homemakers for nutritious, well balanced diets.

The 22-minute color film is available in both French and English on loan from any Canadian Provincial Health Department or from the National Film Board.

* * *

Heart Association Film Explains The Diagnosis of Hypertension

☆ A new medical teaching film designed to meet the immediate needs of the practicing physician in diagnosing hypertension has been produced by the American Heart Association.

The 22-minute color film, entitled *Hypertension: the Challenge of Diagnosis*, demonstrates the approach to diagnosis by posing two questions which physicians must answer in evaluating the condition:

"What is the cause?"

"What damage has it done?"

Including art and animation sequences, the film emphasizes the importance of careful history, physical examination and selective laboratory procedures to determine whether a primary or a curable form of hypertension is present. It illustrates the organs most commonly damaged and

considers drug treatment of hypertension.

Hypertension: The Challenge of Diagnosis was produced and directed by Leo Trachtenberg for Harvest Films, Inc. It was made under a grant from E. R. Squibb & Sons.

Prints of the new film are available to medical schools, hospitals, medical societies and other professional groups from local Heart Associations or the national office of the American Heart Association, 44 East 23rd Street, New York 10010.

* * *

The Story of Lead and Its Uses in Bureau of Mines Film

☆ The utility of lead and its contributions to modern life are underscored in *The Lead Matrix*, a new 16mm sound and color production from the Department of the Interior's Bureau of Mines.

Lead mining scenes in the film show ore being taken from widely distributed deposits. Then, in processing and refining episodes, the extraction of lead from its ores is delineated step by step until the metal is seen formed into ingots.

The 27-minute film combines on-site photography and animation to cover many common applications of lead in storage batteries, paint, pipe, gasoline and other everyday products. Included are laboratory scenes illustrating potential uses for lead that

(CONTINUED ON NEXT PAGE)

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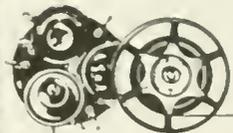
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Next Month's Feature: Audio-Visual Facility Design, Part II, including plans, pictures and text on the latest in projection for presentations.

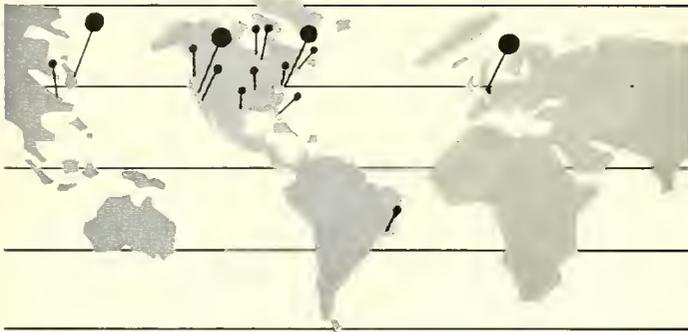


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(CONTINUED FROM PAGE 131) now border on the frontiers of scientific research and development.

Prints of *The Lead Matrix* are available on a free short-loan basis from Graphic Services, Bureau of Mines, Department of the Interior, 4800 Forbes Ave., Pittsburgh, Pa. 15213. •

American Bible Society Short Offered to Selected Theaters

☆ The new technicolor short subject, *Spirit in the Tree*, is being made available free to selected theaters in the New York, Chicago and Los Angeles areas from Association Films, Inc.

The film, which uses photographic techniques reminiscent of the Swedish film *Elvira Madigan*, has received considerable critical acclaim for its imagery and imagination.

Produced by Owen Murphy Productions for the American Bible Society, *Spirit in the Tree* was directed by Paul Cohen, with original music by Frank Lewin. For additional information, write Arthur McLaughlin, Association Films, 600 Madison Ave., New York, N.Y. 10022. •

New Sears Picture Aimed at the Home Improvement Market

☆ In order to promote home improvements, Sears, Roebuck & Co. has produced a new film aimed at answering questions of homeowners debating the problem of whether to move or to improve their existing homes.

A New Look at the Old Address graphically shows what can be done to bring an old house back to life. Aimed at the seven out of ten homeowners who decide to remodel, renovate and improve their present homes, the film provides suggestions and examples of methods and materials to improve older homes.

As a vivid illustration of what can be done, Sears purchased an old home and gave it a complete-

ly new look, using Sears products and installation services. They began with a new roof, and ended with a new lawn, complete with automatic sprinkler system, giving the house an entirely new and fresh exterior appearance. Inside, the house has been provided with a modern kitchen, attractive interior decor, modern laundry facilities, an intercom for room-to-room communication, and complete water and air treatment facilities.

A New Look at the Old Address is being distributed by Sears as a public service as is available to interested groups on a free-loan basis. Write Public Relations Dept. D/703, Sears, Roebuck & Co., 7401 Skokie Blvd., Skokie, Ill. 60076. •

Colonial Williamsburg Receives Award for "Time to Begin"

☆ Colonial Williamsburg recently received a "Chris Award" for its production *Time to Begin*, originally made for the 1966 Governor's Conference on Natural Beauty.

The award was presented by the Film Council of Greater Columbus (Ohio) and the Columbus Area Chamber of Commerce at its 15th annual film festival. The brass figurine, a statuette of Christopher Columbus, joins two others for past Colonial Williamsburg productions.

Time to Begin is a "visual statement of conditions and needs in the area of beautification throughout Virginia," according to Arthur L. Smith, director of the film and head of the Colonial Williamsburg Audio-Visual Department. The film focuses attention on elements which threaten to destroy the Commonwealth's natural beauty illustrating man's neglect and indifference to the need for preservation of natural resources.

Twenty-five prints of the film have been donated to the State of Virginia for area showings. •

Before reconstruction: rear view of old house in Birmingham, Ala.



After remodeling: the Sears film shows house brought back to life.



Key to Film Results

A Preface to the Producer Listing Pages

THE BUYER OF FILMS and related audiovisual production services in industry, government and the agency field can turn to the following 65 solid pages of detailed listings of active, experienced and specializing companies with assurance that the Editors of this 18th Annual Production Review again provide our subscribers with the most complete and dependable source of such vital buyer data published anywhere in the world.

If we sought mere numbers, the numerous name and address listings of any city or phone directory would suffice, as such sources do for many imitators. But we require facts-in-depth about recent production experience as a basic prerequisite for producer listings. Despite these high standards, these pages exceed all previous totals as 418 companies in both the United States and Canada have provided essential facts needed by buyers. And we also provide data on 58 key companies abroad in the International listings also included in these pages.

The buyer's key to successful use of audiovisual media lies in the reference data revealing the recent experience of listed companies. No charge is made for a listing; those companies whose messages also appear in advertising pages of this Production Review are simply given special indicia (*) and their names bold-faced in the convenient Alphabetical Index to the listings.

Facts-in-depth also include the names and titles of over 2,000 key men and women who lead these companies. Our extensive and exclusive data includes references to 2,034 motion pictures and 496 slidefilms produced by U. S. and Canadian companies during 1967. 120 other audiovisual services are also given as references. In the International listings, there are names of 263 other key people on producer staffs; 303 motion pictures and 10 slidefilms are given as references by the overseas companies submitting 1967 data to the Production Review.

Behind these statistics is important evidence that these listed companies provided the most widely-used of all sponsored motion pictures and slidefilms in the U. S. and Canada last year; these accounted for countless thousands of color film prints shown to audiences. They were also the creators of films which received highest honors in national and international film competition.

This preface should also note the exceptions to our listing standards: new companies organized within the past year or not previously listed in these pages are permitted to appear without minimum reference data. In a very few instances, established companies of repute have also been accepted for listing with fewer than a minimum number of five or more 1967 reference credits. It is possible for a small company or individual to put an entire year's effort in a single film assignment. No well-known producer's data has been excluded from these listing pages when adequate explanation was given Specialists in television commercial production may be clearly identified by the nature of their film or videotape reference credits.

We begin our 30th year of dedicated service to the specializing production industry with another Annual Production Review. Any errors or omissions due to time or space limitations will be promptly corrected in a Production Review Supplement appearing in an early issue. —OHC

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CONNECTICUT

KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, Connecticut
Phone: (203) 633-9331

Date of Organization: 1953
Branch: 15 West 44th St., New York 10036
Phone: (212) 986-6049

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RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Connecticut Yankee* (Connecticut Yankee Atomic Power Co.); *Corps Profond*; *Fungous Infections of the Foot* (Schering Corp.). **SLIDEFILM:** *Water Under Pressure* (Water Systems Council & Edison Electric Institute). **TV COMMERCIALS:** for State Line Potato Chips (Randall Agency); and Connecticut Light & Power Co.).



PLAZA PRODUCTIONS INC.

Three Constitution Plaza, Hartford, Conn.
06115

Phone: (203) 528-4191

Date of Organization: July, 1967

James W. Wille, *Executive Vice Pres./Gen. Mgr.*

Stillman Shaw III, *Operations Manager*

Daniel J. Maselli, *Producer-Director*

David W. Stearns, *Art Director*

Paul E. Calabria, *Marketing Representative*

SERVICES: Complete communications services: motion pictures; sound; filmstrip; slides/tape; audio training devices; educational systems design; programmed instruction; corporate communication program development. **FACILITIES:** Creative development—16/35mm, studio and location. Production facilities consist of 2 sound stages, audio department, editing department, art department. 16/35 animation—still photographic services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Quality of the Time*; *The Essence of Success*; *The Triumph of Man* (Travelers Insurance Co.); *View from a Footbridge* (Greater Hartford Chamber of Commerce); *The Urban Lab*. (TRC Service Co.). **SLIDEFILMS:** *Who Cares—Parts 1, 2, & 3* (Greyhound Corporation); *Trucks That Go to Sea* (Sealand Services Inc.).

CUSTOM FILMS, INC.

11 Cob Drive, Westport, Conn. 06880

Phones: (203) 226-0300

Date of Incorporation: 1963

Lester S. Becker, *President*

SERVICES: 16mm and 35mm motion pictures for business, industry, sports. **FACILITIES:** editing rooms; equipment for location photography.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Customers, Competition and You*; *Current Brake News* (Grey Rock Div., U.S. Asbestos); *The 18th Southern 500* (Southern 500 Film Corp.). **PRODUCTION SERVICES:** for Pure Oil Division, Union Oil Co.; Moog Industries; Coca-Cola; Falstaff Brewing Co.; ABC "Wide World of Sports."



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

MASSACHUSETTS



BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts 01001

Phones: (413) 734-3164-5; 734-6159

Date of Organization: 1943

Branch: 80 Boylston St., Boston, Mass.
Phone: (617) 426-8904 Lowell F. Wentworth, *Vice-President in charge*

Morton H. Read, *President*

David D. Doyle, *Exec. Vice-President*

Harold O. Stanton, *Vice-President*

Francis N. Letendre, *Vice-President*

Lowell F. Wentworth, *Vice-President—Boston*

A. Herbert Wells, *Treasurer*

Harold M. Fischer, *Vice-Pres., Production Mgr.*

Dean A. Miller, *Art Director*

Kenneth Alexander, *Chief Sound Engineer*

Bruce Jorey, *Editing Director*

William Rhodes, *Account Executive*

Robert Hart, *Studio Manager*

E. Ritchie Smith, *Laboratory Manager*

SERVICES: 16/35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, medical, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms, filmograph; storyboards; technamation: foreign languages, narratives; special effects; still photography, b&w and color; script services; sales and training aids; distribution. **SERVICES AVAILABLE TO OTHER PRODUCERS:** Photography, sound recording, color and b&w printing, processing, positive, negative and reversal; editing, scoring, cutting, interlock screening — 35/16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. **FACILITIES:** Mitchell, Maurer, Eastman, Arriflex, Oxberry cameras; Hydrolly, complete lighting facilities; AC and DC portable gas driven generators; two trucks; Maurer 16mm optical film recording; 16mm, 1/4" synchronous magnetic recording, 16/17 1/2/35mm dubbing and equalization; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; Fisher Mike perambulator, Camart Portable Boom, Fish Pole, microphones, including Shot Gun Mike; two screening rooms with 35 16mm interlock equipment; 3 cutting rooms; 7 cutting benches; 16 35mm Moviolas; sound readers for 16/17 1/2 35mm, optical and magnetic; animation

KEYS TO LISTING DATA

☆ The detail-in-depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. Preview current pictures as a prerequisite to purchases, bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production or were newly-organized were accepted for unqualified listing in these pages.



NEW ENGLAND STATES

BAY STATE FILM PRODUCTIONS:

department with two animation stands; Oxberry 16 35mm Bi-Pack animation camera with automatic follow focus, rotoscope, projection light, one to twenty-six field, over and under lighting, 360° rotary compound, adapted for technamation; art department; hot press, carpenter shop; set designing; music libraries; film vault; still photography department with dark rooms for color and b&w; air-conditioned sound stage, over 3000 sq. ft. permanent staff of 30.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The World Is Watching* (Bahamas Tourist Agency); *Harvester of the Sea* (Maine Dept. of Sea & Shore Fisheries); *The Inspectors* (Federal Aviation Agency); *Land Combat Support System* (RCA); *Ready in An Instant* (G.S. Blodgett Co.); *Polaroid I.D. Camera* (Polaroid Corp.); *The Heritage of Flavor* (Ocean Spray Cranberries); *T-53 L-13 Orientation* (Lycoming Div. AVCO Corp.); *Catholic Protection: Operation and Maintenance: The Sonar Technician*; *AN/SQ-26 Sonar Set AN/SQS-26BX Displays* (U.S. Navy); *People, Precision and Products* (Standard Screw Co.); *Motion Magic* (Fafnir Bearing Co.); *Fuel Control* (Chandler Evans); *LM Radar* (RCA); *Our Retirement Income 1968* (Rollins, Inc.); *The ABC's of Vehicle Control* (Jacobs Mfg. Co.). **SLIDEFILMS:** *This Is Harco*; *This Is Nepco* (Arbor Acres Farms Inc.); *The Keough Act* (Connecticut Mutual Life Insurance); *A Design for Training Health Technicians* (Mass. Dept. of Education). **TV COMMERCIALS:** for Pratt & Whitney Aircraft; Riverside Park.

Metropolitan Boston Area

Bay State Film Productions, Inc.

50 Boylston St., Boston, Mass. 02116

Phone: (617) 426-8904

Lowell F. Wentworth, *Vice-President in Charge*

(See complete listing under Agawam, Mass.)

MARTIN BOVEY PRODUCTIONS, INC.

Estabrook Road, Concord, Mass. 01742

Phone: (617) 369-2334

Date of Organization: 1949

Martin Bovey, Jr., *President, Exec. Producer*
Lawrence R. Miller, *Associate Prod.-Director*

SERVICES: Documentary, PR, industrial, sales, educational and television films, commercials. **FACILITIES:** Arriflex, Eclair NPR cameras, Nagra recorders; lighting equipment for color, b&w location shooting. Moviola, other editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Adage Graphics Terminal* (Adage, Inc.); *Boston Documentary* (untitled—State Street Bank & Trust Co.); others in progress (total activity reported).

DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116

Phone: (617) 536-6160

Date of Organization: 1946

Joseph Rothberg, *President*
Webster Lithgow, *Creative Director*
Rice Smith, *Head Editor*
John Carroll, *Asst. Editor*
Howard Rothberg, *Sound Recording*
Flynn Donovan, *Production Assistant*
Dorothy Cohen, *Treasurer*

SERVICES: 16mm and 35mm film productions and sound slidefilms. Design, animation, storybook, script editorial and consulting. All services available to industry and producers. Sales pro-

NEW ENGLAND AREA:

DEKKO FILM PRODUCTIONS:

motion and sales training packaging. FACILITIES: 2,000 ft. sound stage; lighting equipment; Bell & Howell, Arriflex with sync generator, Maurer, Auricon 16mm and 35mm cameras; 16mm and 35mm projection room; recording booth, editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press Hydroly and tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; ten-position mixing console; equalizers and dip filters; optical and magnetic recorders; Reeves, Stancil-Hoffman, Nagra, magnetic interlock-dubbers; three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Metal Forming with Elastacast* (Hitchiner Mfg. Co.); *Dateline '67*; *Systems Approach* (Sanders Associates, Inc.); *Summary Report* (Raytheon Co.); *Church Center* (First Church of Christ, Scientist); *Secular Centennial Fund* (Harvard Univ. Law School).

D-4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02158
Phone: (617) 969-7770

Date of Organization: 1935
Date of Incorporation: 1955

Joseph Dephoure, *President & Treasurer*
Stephen Dephoure, *Vice President*
Jean Preo, *Audio Engineer*
Ralph Picardi, *Laboratory & Printing Dept.*

SERVICES: 16mm and 35mm color and b&w motion picture film production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording, optical & magnetic. Music scoring from libraries and original. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press and super titles, art department. Slidefilms, slides, still photography-color and b&w. FACILITIES: Air-conditioned sound-proof studio with overhead lights, 400 amps., 35 & 16mm cameras; Arriflex with zoom, Super 1200 with zoom, Auricon Pro, Fearless sound camera, 3 Bell & Howell 2 cine specials, 4x5 Graphic Monorail camera, 3 double frame and single frame side cameras; recording dept.: 16mm Sync Recorder, 17½mm Sync Recorder, 3 16mm. interlocked dubbers, interlock projection, Gates custom built mixing console, Maurer dual-track optical recorder. Sound-proof projection room (air conditioned). 16mm & 35mm projectors. Five music libraries. 16mm color and b&w automatic printer. Oxberry animation stand, Houston Fearless Film Processor, Kensol Hot Press, three multiple editing stations with optical and magnetic readers, viewers, hot splicers, Art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Play Lacrosse* (U.S. Women's Lacrosse Assn.); *Deputyens Facieotomy* (Dr. Sakellarides); *Miracles of Modern Steel II* and *Miracles of Modern Steel III* (Steel Institute); *Cloud Formations* (U.S. Air Force); *Infra Red Detector* (Raytheon Company); *Protein Molecules* (Harvard University); *Football Highlights-1967* (Dartmouth University). TV Features (MP): *Nepco* (Bresnick Co.); *Road Littering* (MDC).

JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.
Phones: (617) 526-1120; 526-7116

Date of Organization: 1958

Dr. Jonathan Karas, *President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized writing. FACILITIES: Laboratory and photo-

JONATHAN KARAS & ASSOCIATES:

graphic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of service and engineering and as professional exhibit demonstrators.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracles of Modern Steel II*; *Miracles of Modern Steel III* (American Iron and Steel Institute); *Lab '67 - Expo '67* (Canadian Pulp and Paper Association). SCIENTIFIC CONCEPTS, DESIGN CONSULTATION: IEEE Design Show (Dupont); Chemical show (Westinghouse); Travelling show *The Light Touch* (Canadian General Electric).

LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116
Phone: (617) 423-0133

Date of Organization: 1957

L. C. Switzer, *President & Treasurer*
William Lovering, *Vice-President*
L. R. Miller, *Vice-President*
John Daley, *Office Manager*
George Hughes, *Art Director*
Vincent Ahaesy, *Equipment Manager*
Frank McNiff, *Sales*
Robert Gorrill, *Photographic Director*
Ronald Ryan, *Art*
Wende Sheffield, *Administrative*

SERVICES: Filmstrips; sound slidefilms, art, photography, scripts, sound recording, motion pictures, staging. A-V equipment for sales, rentals. FACILITIES: 5,000 sq. ft. downtown street floor; three darkrooms, color processing; photographic & design studios. Editing, screening and sound rooms. Repair section.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Chimney Hill* (Leisure Living, Inc.); *'68 Industrial Products* (Polaroid). FILMSTRIPS: *Cambridge-The Unknown City* (Harvard Trust Co.); *Hawaiian Jubilee* (Continental Travel, Inc.); *Four Cycle Navy* (Fisher-Pierce Co.).

MASTER MOTION PICTURE COMPANY

50 Piedmont St., Boston, Mass. 02116

Phone: (617) HA 6-3592

Date of Organization: 1925

Irving Ross, *President*
Alan Ross, *Production Manager*
Sally Seader, *Creative Art Director*
Steven Mark, *Laboratory Services & Quality Control*

SERVICES: Motion picture production 16/35mm (live or animated), slidefilms, TV films. FACILITIES: 16/35mm b&w processing; 16/35mm production equipment with sound recording in studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Second Chance to Live* (Lib-



Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding the prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

MASTER MOTION PICTURE COMPANY:

erty Mutual Insurance Co.); *Be-Chic-Be Mod-Be Original* (Millinery Finery Festival); *Easter Parade* (Grover Cronin); *Employee Recruiting* (Davidson Mfg.); *Special Kind of People* (Chas. T. Main, Inc.).

TR PRODUCTIONS, INC.

1031 Commonwealth Ave., Boston 02215
Phone: (617) 783-0200

Date of Organization: 1947
Date of Incorporation: 1951

Oscar H. Cheses, *President*
Alfred D. Benjamin, *Vice President*,

Production Director
Edward B. Shaw, *Vice Pres., Sales/Creative*

Director
Eugene W. Jones, *Musical Dir./Producer*

Thomas Fleming, *Art Director*

Robert M. Kellaway, *Audio Engineer*

Kenneth A. MacAskill, *Writer, Director*

James B. Deaderick, *Director, Editor,*

Camerman

Alan Root, *Director/Writer, Sales*

SERVICES: Motion pictures—animation, live action, theatrical, wide-screen, TV commercials and programs, cartoon packages; educational, scientific, industrial, public relations and business films; filmstrips, slides, script services. FACILITIES: 35 and 16mm Arris, Mitchell cameras; Moviola editorial equipment; 2 sound stages; sound recording facilities; Nagra, Magna-sync, Ampex, interlock projection; screening rooms; art and animation; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Commonwealth* (Sylvania); *How I Wonder* (Bradley); *Richard Cardinal Cushing Portrait* (Jubilee Fund Comm.); *Mission to Mars* (AVCO); *Eidelweiss* (Great Northern Land). SLIDEFILMS: *Volkswagen* (Harbridge House); *Many Worlds of Dennison* (Dennison). TV COMMERCIALS: *Hospital Trust and Gorman's Bread* (CT&C); *Cain's Products* and *S.S. Pierce* (Cabot); *Home Show*; *Lestail*; *Bartender's Mix*; *Narragansett*; and *Sports Show* (In-galls); *Citizen's Bank* and *Seccoop* (Horton, Church Goff); *Star Markets* (R.M. Mason); *Pratt & Whitney* (Graceman).

Other Massachusetts Cities

WATSON FILM PRODUCTIONS

23 Chestnut Hill Rd., Holden, Mass. 01520

Phone: (617) S29-3422

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Motion pictures, slidefilms and filmstrips for industry, education, television. Separate script, consultation service. FACILITIES: Arriflex, Bolex 16's; editing rooms with B&H hot splicer; magnetic, optical sound readers. Color-Tran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tapping for the Class 2B Fit* (UTD Corp.); *Automated Handling of Limp Fabrics* (Arthur D. Little Inc.); *Vardiyne*; *Smooth Flo Filler* (George J. Meyer Mfg. Co.). SLIDEFILMS: *Profiles in Leadership* (Hobbs Mfg. Co.).

18th Production Review Copies . . .

—for year-around buyer reference

☆ Extra copies of this useful 18th Annual Production Review issue may be obtained from Chicago office of publication at only \$2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only \$3.00 per year (domestic); \$5.00 annually, foreign.

NEW ENGLAND AREA:

WORCESTER FILM CORPORATION

131 Central Street, Worcester, Mass. 01605
Phones: (617) 757-2276, 756-1203
Date of Organization: 1918
Carleton E. Bearse, *General Manager*
Walter R. Porter, *Cinematographer*

SERVICES: 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording; slide and strip film productions and photographic research and engineering. FACILITIES: Studios and generator truck.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Flare Stack Tests* (Fenwal Inc.); *P. C. Transfer Tests*; *The Extras That Count*; *Extrude Down—Head Up* (Waterbury Farrel); *Precision Finishing Machine* (Jones & Lamson); *Pneumo-Centric Gage*; *Grinding Gage* (Federal Products Corp.).

RHODE ISLAND

GRAPHIC HOUSE

75 Westminster St., Providence, Rhode Island 02903
Phone: (401) 331-2992
Date of Incorporation: 1962
David Green, *President, Director*
David Ferrin, *Executive Producer, Director*
George Hickox, *Cameraman*
Al Carlson, *Art Director*
Carol Dandanell, *Editor*

SERVICES: Motion pictures, TV films & commercials, slidefilms, animation, art, hot-press titles, front-projection filming. FACILITIES: Sound stage, editing department, art studio, 16 and 35mm production equipment, 2 Nagra recorders, Magnasync recorder, interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Rhode Island Panorama*; *Rhode Island on the Go* (R.I. Development Council); *Life on A Volcano* (Mfg. Mutual Insurance); *It's Up to You Charley* (Factory Mutual); *The Search that Never Ends* (Draper Corp.).

VERMONT

CAMPBELL FILMS

Academy Avenue, Saxtons River, Vt. 05154
Phone: (802) 869-2547
Date of Organization: 1947
Robert M. Campbell, *Executive Producer*
James Hornel, *Writer-Editor*
Elizabeth Campbell, *Editor*
Milton W. Bellows, *Cameraman-Editor*
Terrence Hickey, *Production Manager*
Ann Hatfield, *Film Librarian*
Dorothy Barrows, *Office Manager*
Ralph Severens, *Film Technician*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. FACILITIES: Production facilities, camera, lights, sound equipment for location and studio production. Editing rooms and recording studio with three channel magnetic mixing, 16mm interlock screening, 16mm distribution services.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Speech Instruction with A Deaf-Blind Pupil #1* (Perkins School for the Blind); *A Certain Quality* (Smith College); *Threshold of Greatness* (Furman University).

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a Copyrighted Business Screen Feature

PRODUCERS IN METROPOLITAN NEW YORK

(Listings include entire metropolitan area of New York City and adjacent suburban towns.)

ACI PRODUCTIONS

16 West 46th Street, New York, N.Y. 10036
Phone: (212) JUdson 2-1918
Date of Organization: July, 1958
Stelios Roccos, *President*
Harold Weiner, *Sales Manager*
Gay Weisman, *Production Manager*
Ernest Ziegfeld, *Art Director*
Philip Courter, *Film Maker*

SERVICES: Motion picture production including photography, animation, editing, sound and music. FACILITIES: Recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Crayon* (Am-Crayon Co.); *House in the Sun* (Jones & Laughlin Steel); *Wonderful World of Flowers* (A.T.&T.); *Patterns for Health* (Office of Economic Opportunity); *The Purple Turtle* (Am. Kindergarten Association).



ADMASTER PRINTS, INC.

425 Park Ave. South, New York, N. Y. 10016
Phone: (212) 679-1134
Date of Organization: 1945
Charles Corn, *President & Creative Director*
Henry Roth, *Secretary-Treasurer*
Meyer Gordon, *Comptroller*
Reese Patterson, *Executive Art Director*
Edward Glasser, *Production Manager*

SERVICES: Creators and producers of slides, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. FACILITIES: Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical camera facilities for all slides. All facilities for complete internal production package.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Insurance When You Need It Most* (State of New Jersey); *Public Relations* (W. R. Grace); *The Big Difference* (Phileo Ford); *Hueblein Holiday 67* (Hueblein). SLIDE SHOWS: *Management Report* (Remington Rand); *This is New Jersey Bell* (New Jersey Bell Telephone Co.). VISTA-SELL PROGRAM: *Park Lane Hosiery* (Park Lane). MULTIMEDIA: *Triannual* (Episcopalian Church Center).



AEGIS PRODUCTIONS, INC.

351 Park Ave. South, New York, N.Y. 10016
Phone: (212) MU 4-7450
Date of Organization: May 1963
Sidney Milstein, *President*
Herbert Leventhal, *Vice-President*
Barbara Milstein, *Secretary-Treasurer*
Edward J. English, *Editor*
Harry Preusch, *Production Assistant*
Dick MacMillan, *Production Assistant*

SERVICES: Motion pictures and slidefilms for industry, TV commercials. FACILITIES: Special facilities and equipment for medical and scientific productions; 8mm productions for Technicolor Instant Projector; art facilities. Arriflex and Auricon motion picture equipment; 16 35mm animation stand, Nagra and Magnasync sound equipment, Moviola editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Right Track* (Amer. Assn. of Railroads); *The Differential Diagnosis of Chest Pain*, *Versatol* (Warner Chilcott Lab-

AEGIS PRODUCTIONS INCORPORATED:

oratories); *Hormone Therapy in Advanced Cancer* (American Cancer Society); *Accident Control Through Supervision* (American Pulpwood Assn.); *Search at Schering* (Schering Corp.); *Mandibular Resection* (Eaton Laboratories); *Keflorin* (Eli Lilly & Co.); *Arteriosonde* (Roche Laboratories); *Pack It, Store It Ship It . . . in Paper*; *St. Regis Reports* (St. Regis Paper Co.); *The First Ninety Years* (Julius Wile & Co.); *Reflecta* (Texas Pharmaceutical Co.); *Greater Greensboro Open* (Am. Institute of Men's and Boy's Wear); *Gayley & Lord Sales Film* (Gayley & Lord); *Come Clean*; *Klopman or Bust* (Klopman Mills); *The Time Savers*; *Apple Happenings*; *Glamour Dinner*; *Anything Flambe Is Gourmet*; *Learn About Yogurt* (Farley Manning Assn.); *Ideas for Your Home*; (Monsanto) *People on the Go* (Monsanto); News films for J.C. Penny, Burlington Mills, Ban-Lon, Bell Telephone Labs Monsanto, J.P. Stevens.

ALLEGRO FILM PRODUCTIONS, INC.

201 W. 52nd St., New York, N. Y. 10019
Phone: (212) JUdson 6-3057

Date of Organization: 1958
Date of Incorporation: 1961
Jerome G. Forman, *President*
Julius Edelman, *Vice President & Executive Producer*
Hugh King, *Producer-Writer*
Daniel Ruffini, *Production Assistant*
Judy Rabitcheff, *Production Coordinator*
David Sawyer, *Erford Bedient, Writers*
Joseph Butler, *Production Supervisor*
Hal Persons, *Producer*
Marie Beynon, *Treasurer*

SERVICES: Motion picture and slide film producers; commercials, public relations, industrial and sponsored films; specialist in news and sports films; special department for foreign language versions and post-production finishing. FACILITIES: Recording, screening, editorial rooms and studio. 35mm and 16mm camera and editorial equipment; script and art departments, special print procurement and services department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Return to Lemans*; 1968 *New Cars* (Ford Motor Co.); *Today Series*; *Expo 67* (U.S. Information Agency); *Sun Never Sets* (Muscular Dystrophy Association); *The Paper War* (Oxford Filing Co.); *She Shell* (Fairfield-Nobel). NEWS FILM: for Ford Motor Co., BOAC, GE, Alis-Talmers, Celanese Corp. of America, Selvas & Lee. TV COMMERCIAL: for Doyle Dane-Bernbach, Grey Adv., Ted Bates, Handman & Sklar, Don Greene Associates, Sweet & Co., and Venet Advertising.

American Diversified Services

211 E. 53rd St., Penthouse B, New York, N.Y.
Phone: (212) PL 9-1044, Vic. Piano, in charge
(See complete listing under Tennessee)

AMERICAN FILM PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036
Phone: (212) 552-1900
Date of Incorporation: 1956
Date of Organization: 1946
Robert Gross, *President*
Lawrence A. Glesnes, *Secretary-Treasurer*
Sheldon Abramowitz, *Vice President*
Cornelius Vanderbilt, Jr., *Vice President*
Harriet H. Hester, *Director of Program Development*
Barbara Brazong, *Office Manager*

SERVICES: Motion pictures, 16mm and 35mm

NEW YORK PRODUCERS

AMERICAN FILM PRODUCTIONS:

color and b&w; and slidefilms. Specialties: industrials, sales, public relations, TV, education, training, medicals, documentary and merchandising; television commercials. FACILITIES: 16mm and 35mm cameras, lighting and sound production equipment; six cutting rooms, screening rooms, shooting stage; special effects; animation; stop motion; storyboard personnel, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land the Landing Force*; and *Salvage of the Squalus* (U.S. Navy); *Oviduct Fluid Collecting Installation* (Univ. of Virginia). TV COMMERCIALS: *Benson & Hedges 100*; *Coca-Cola* (McCann-Erickson, Canada); *Heublein, Inc.* (Marschalk, Inc.); *Braniff Air Lines* (Wells, Rich, Greene); *Humble Oil Co.*; *National Biscuit Co.*; *Rouson Co.*; *Savings & Loan Assn.*; *Westinghouse Electric* (McCann-Erickson).



ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019
Phone: (212) CO 5-2942

Date of Incorporation: 1949

Al Stahl, *President*

Richard Stahl, *Vice President*

Peter Puzzo, *Director*

Shirley De Brier, *Production*

SERVICES: Fotomation — a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film. Fotomation uses client's photographs, slides, storyboard drawings, magazine ads, circulars, printed materials. These visual elements are photographed on 16mm or 8mm color film, synchronized to sound track and given camera movements with animation. Fotomation conversion service updates filmstrips by converting into 16mm or 8mm motion pictures. Professional color blow-ups from 8mm to 16mm. All phases of animation: live action and filmstrip production; sales promotion and exhibits. Educational and television animation film production; TV commercials: ad agency presentations; sound slidefilms in three dimensions. FACILITIES: 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. New automated animation stand controlled by digital computer and punch tape. Optical Oxberry printer for special effects printing; Mitchell, Oxberry, and Bell & Howell cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Poetry and Photography* (CBS); *Rochelle Story* (Rochelle Pharmaceutical Laboratories); *Jantzen Promotion Film* (J. Walter Thompson); *Presentation Campaign* (Humble Oil). TV COMMERCIALS: for Listerine; Scott Paper; Chesebrough-Pond's; Viva (J. Walter Thompson); Goodyear (Young & Rubicam); Shell Oil; Sprite (Marschalk); Palmolive Gold (Ted Bates); Chocks (L.P.E.—Robert Otto).



ANIMATIC PRODUCTIONS, INC.

2 West 45th Street, New York, N.Y. 10036
Phone: (212) 661-7290

Date of Organization: 1949

Tasker G. Lowndes, *President*

Leonard B. Elliott, *Vice-President*

Mako Oike, *Director of Animation*

James DeGregory, *Art Director*

Patricia Wilson, *Production Coordinator*

SERVICES: Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical

ANIMATIC PRODUCTIONS:

animation. Animatic Boards (animated storyboards on motion picture film), TV commercials, charts and printed material for sales, new business presentations, corporate stockholder meetings and agency presentations. FACILITIES: Art, editing and photographic departments; Oxberry animation equipment; 35mm and 16mm motion picture cameras; various types of still cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From Yarn to You* (Burlington Industries); *The Perfect Tire* (Kelly-Springfield Tire Co.); *Sabre* (American Airlines); *Why Travel* (Ehrilpass); *Civilized Shag* (Lees Carpets). SLIDEFILMS & SLIDES: *Insulin/Diabetic* (E. R. Squibb & Sons); *Heating Plant Combustion Controls* (American Tel. & Tel. Co.); *A New Era in your Industry's Advertising* (Foundation for Commercial Banks) *Why the Standards* (United Community Funds & Councils of America).

APPLIED CONCEPTS, INC.

566 Third Ave., New York, N.Y. 10022

Phone: (212) 421-4130

Date of Incorporation: 1965

George Roberts, *President & Excc. Prod.*

Irv Silverberg, *Secretary & Creative Director*

F. Restivo, *Senior Art Director*

SERVICES: Motion pictures, sound slidefilms, graphic aids, booklets, live shows for sales promotion, public relations, training, and advertising. FACILITIES: Art studios; motion, still photography; screening, conference rooms; music and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Make the Right Impression* (Olivetti Underwood); *Salute to the Veteran* (Continental Can). SLIDEFILMS: *Get Brilliant* (Manhattan Shirt); . . . *The Peripheral Copier* (Paul B. Williams Co.); *Animal Antibiotics* (Chas. Pfizer).

ASSOCIATED FILM CONSULTANTS, INC.

501 Madison Avenue, New York, N.Y. 10017

Phone: (212) PL 2-2224

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *Pres., Excc. Prod.*

Samuel Kravitt, *Treas., Dir. Film Operation*

Suzanne Holeton, *Secretary*

Robert Rohnik, *Dir. P.R.*

David P. Evans, *Dir. of Sales*

SERVICES: Production of sales, training and documentary motion pictures, particularly those with public relations orientation; TV commercials, particularly public service spots; filmstrips. FACILITIES: Editing, sound recording, lighting equipment; Arriflex, Auricon, Beaulieu, Kodak, Bolex, Eyemo cameras; Magnecord, Magnesync and Minitape sound recorders; Acmade Editing Equipment; animation and titling; full still photo service.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Safe Journey* (New York City Dept. of Traffic); *A Tale of Two Cities* (Lane Bryant Co.); *Operation Food* (Nestle); *New York's Dirty Dozen '67* (N.Y. Chapter P.R.S.A.); *Floating World of India* (India Government Tourist Office); *How to Make Easter Eggs* (Plough Inc.); *Camper on the Move* (Ford/Polaroid/Campbell Soup); *Backyard Barbecue* (Weber Barbecue Co.); *Ladybird Fashions* (Eastman Chemical Corp.). TV SPOTS: for N.Y. Dept. of Welfare.

Client References to Guide the Buyer

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages when initiating a film project.



AUDIO PRODUCTIONS, INC.

Film Center Building

630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) PL 7-0760

Date of Organization: 1933

Branch Offices: 1629 K St., N.W., Suite 500, Washington, D.C. 20009. Phone: (202) 296-6895 (Contact: Harry Carragher) 716 No. LaBrea, Hollywood, Calif. 90038. Phone: (213) 933-5821 (Contact: Charles Smith).

OFFICERS AND DEPARTMENT HEADS

Peter J. Mooney, *President*

Nicklos J. Cancilla, *Vice President*

Stephen H. Rothfeld, *Vice President*

Alexander E. Gansell, *Secretary*

M. E. Fletcher, *Treasurer*

Louis Mucciolo, *Manager, Industrial-Government*

Departments

Joseph Keane, *Industrial Sales*

Tom Pyle, *Communications Specialist*

PRODUCER-DIRECTORS

Frank Beckwith

L. S. Bennetts

Frank Burns

Alexander E. Gansell

Stanley R. Johnson

Harold R. Lipman

Bruce Mahmth

Hans E. Mandell

Frank Moccio

Peter Norman

Robert Vietro

Mike Zingale

SERVICES: All phases of motion picture production—public relations, sales promotion, merchandising, training, medical, technical and educational. FACILITIES: Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments: writing, direction, editing, animated drawing and optical; projection room; two optical printers including latest Oxberry; editing equipment; zoom stand for trick work; machine shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Without Fail* (AT&T); *We Had An Idea* (Alcoa); *The Key* (Texaco, Inc.); *Our Air* (National Coal Assn.); *If the Salt Has Lost Its Savor* (Westminster Press). *The Essential Spark* (Atlantic Richfield). TV COMMERCIALS: for Carl Ally, N.W. Ayer, BBD&O, Benton & Bowles, Leo Burnett Co., Dancer-Fitzgerald-Sample, Fuller, Smith & Ross, Grey Adv., Richard K. Manoff, Clyde Maxon, McCann Erickson, McKim Adv., Needham, Harper & Steers, Ogilvy & Mather, J. Walter Thompson, Jack Tinker, Weightman, Wells Rich & Green, Young & Rubicam.

BFB PRODUCTIONS, INC.

422 Madison Ave., New York, N.Y. 10017

Phone: (212) 421-5511

Date of Organization: 1959

Steve Brody, *President*

Herb Freed, *Executive Producer*

Steve Levy, *Producer*

Susan O'Meara, *Production Manager*

Kim Farley, *Assoc. Producer*

Gene Nicholas, *Supv. Editor*

Jack Ward, *Director*

Ron Harris, *Director*

SERVICES: Motion pictures, slide and filmstrip presentations: Industrial and promotional TV commercials, documentaries, specials, features. FACILITIES: For production of color & b/w, 35 & 16mm, library of sound effects & stock music; editing, projection and recording equipment; distribution in 35, 16 and 8mm-including rear-screen portable projectors for sales training programs.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dreambuilder* (Lehigh Portland Cement Co.); *Torrington* (Torrington Mfg. Co.); *Olivetti 701* (Olivetti Underwood Corp.); *Chicago Stockholders* (U.S. Steel

B F B PRODUCTIONS:

Corp.); *Miracles of Finishing* (3M Co.). TV COMMERCIALS: for Pepsi-Cola, Chrysler, U.S. Steel, Chicquita Banana, First National City Bank, Squibb, Gaines and others.

JOHN BRANSBY PRODUCTIONS, LTD.

25 West 44th Street, New York, N.Y. 10036
Phone: (212) LO 4-3550

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*
David M. Jacobson, *Vice-Pres., Chg. of Prod.*
Lee Stenstrom, *Secretary*
Frank G. Marshall, *General Manager*
Martin Craven, *Production*
Sylvia Davern, *Art Director*
Gardner Compton, *Director-Cameraman*

SERVICES: Production of industrial, educational, government, travel, sales and training films 16mm or 35mm, color black and white; educational, promotional film strips; writing service, FACILITIES: Sound stage and studio. Equipment for photography, sound and location lighting; film editing facilities, service; animation photography; art department. 16mm picture-35mm sound interlock; 35mm transfer machine.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Types of Discharges* (U.S. Air Force); *Wide World of Petroleum* (American Petroleum Institute); *Once Around the Pond*; *The Right Time to Fly* (Launching of the ALVA (Federal Aviation Administration)); *New York-State of Discovery* (Humble Oil & Refining).

BRAY STUDIOS, INC.

729 Seventh Avenue, New York, N.Y. 10019
Phone: (212) 245-4582

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*
Paul A. Bray, *President*
Paul Bray, Jr., *Vice-President*
Ronald G. Stevens, *Production Manager*
Rodell Johnson, *Director of Animation*

SERVICES: Planning, production and distribution of sales promotion, public relations, training, technical and general education films. Conversion of 16/35mm films into 8mm and Super 8mm films. Foreign language translations. FACILITIES: Staff and equipment for live action or animation; 16/35mm productions, including sync sound; slide film and slide set reproduction; aerial photography; own film library for distribution to schools, technical institutes and industries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oceanographic Factors Affecting ASW Tactics*; *Utilization of AN/UYSK-5(V) Computer System*; *Weaponers of the Deep*; *T-2 Formation Flying* (U.S. Navy); *Alpha-Numeric Generator* (Hazelint Corp.); *Today's Miniature Economy Rectifiers*; *Lead Beam Story* (General Instrument Corp.); *Alpy Panels for Cold Storage* (Alcoa); *Armflex* (Armstrong Cork Co.); *Electrical Power Production* (U.S. Air Force). TV COMMERCIALS: for Piper Aircraft (Davis, Parsons & Stroheim-er).

CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New York, N.Y. 10017
Phone: (212) MU 2-8735

Date of Organization: 1934

Nat Campus, *President*
Steve Campus, *Executive Producer*
Sue Ellen, *Distribution Coordinator*

SERVICES: Motion pictures and slidefilms for business, government, education and social agencies; also various film services separately, including translations, sound tracks; editing and finishing service for company photographed films; complete distribution service. FACILITIES: Studio, on-location equipment and creative staff.

CAMPUS FILM PRODUCTIONS:**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Functional Anatomy of the Human Kidney* (Smith, Kline and French Laboratories); *Vocational Rehabilitation in A Community Hospital* (The Arthritis Foundation); *Part III Examination March '67* (National Board of Medical Examiners); *Setting Up a Room* (Play Schools Assn.); *CAAC-Senator Javits* (Council for Higher Educational Institutions).

M. M. Chanowski Productions, N.V.

122 East 42nd St. New York, N.Y. 10017

W. Rosenfeld, *in charge*

For complete listing, see Amsterdam, Holland

CHRONICLE PRODUCTIONS

364 West 15th Street, New York, N.Y. 10011
Phone: (212) 959-5680

Date of Organization: 1965

Robert Glatzer, *President*

SERVICES: Production of documentaries, industrial and theatrical films, TV commercials. FACILITIES: Studio, facilities for production in 35' 16mm. Editing, print distribution facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Friendly Game* (Chronicle Productions); *Now Comes to Berkley Heights* (Waterbury, Conn. anti-poverty program); *Carnival Weekend* (American Youth Hostels); *The Lobstermen* (Chronicle Productions); segment for *The Invaders* (ABC Television).

CINEMAKERS, INC.

1741 Broadway, New York, N.Y. 10019

Phone: (212) CI 6-3198

Date of Incorporation: 1965

Ed Schultz, *President*
William Doherty, *Vice-President*

SERVICES: Motion pictures, filmstrips, slide shows and TV spots; photography, recording, film and sound editing. FACILITIES: Writing, production and editing staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Three films in production for McGraw-Hill Text Films. TV SPOTS (public service): 1967 *Camp Appeal* (Children's Aid Society); (Community Service Society). Photographic, directional, recording and editorial services on other films and sound slidefilms.

CITY FILM CENTER, INC.

66-40 69th Street, Middle Village, New York 11379

Phone: (212) TW 4-7800; TW 4-7630

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Avvenire Building, 257 Pacific St., Brooklyn, New York, 11201.

John R. Gregory, *President*
Herbert Avvenire, *Executive Vice-President*
Douglas Mitchell, *Vice-President, Productions*
Clarence Schmidt, *Vice-President*
Joseph W. Harrop, *Corporate Secretary*
Anthony Jacino, *Production Coordinator*
Henri LaMothe, *Art Director*

SERVICES: S. 16, 35mm motion pictures and sound slidefilms for business, industry, television, entertainment, science, education, health, religion, political and public service fields, including specialized aerial (helicopter) cinematography. Correlated promotional, distributional, public relations and sales packages for motion pictures and sound slidefilms include evaluation, designing, layout, copy, artwork and lithography. FACILITIES: Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound departments, mobile and location units; motion picture color-printers for color-corrected and exposure compensated answer and release

**NEW YORK PRODUCERS****CITY FILM CENTER:**

prints. Equipped and staffed Lithography Division with five presses, including die-cutting, and high-speed four-color.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time and Time Again* (RKO General); *The Way-Out World of Fred Feldman* (WOR-TV, N.Y.C.); *Sun Country* (S. C. Johnson, Benton & Bowles); *Films in Psychosomatic Research* (Hoffman La Roche Visual Projects); *Clinical Applications of Gastroscopy*; *Intergastric Photography and Gastric Biopsy*; and *Cholinergic Versus Anticholinergic Effects* (G. D. Searle Visual Projects); *Who Cries For The Lonely* (Thaddeus Productions); *Log Periodic Antennas* (JFD Electronics Corp.); *Pathology* (Dr. Greene New York University).

CLIFTON PRODUCTIONS, INC.

5113 16th Ave., Brooklyn, N.Y. 11204

Phone: (212) S51-5090

Date of Organization: 1947

Maurice T. Groen, *President*
Ernest Fischel, *Vice President*
William Rosenfeld, *Secretary-Treasurer*
Jerome Shapiro, *Production Mgr.*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, sales promotion, agricultural and horticultural motion pictures; TV shots and commercials; color stock shots. FACILITIES: Cameraman in Sweden, Austria, and Holland; worldwide coverage. Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Holland's Gardens*; *Springtime in Holland* (Associated Bulb Growers of Holland); *Nature's Underground* (Edward Gottlieb & Assoc.); *Let's Look at Switzerland* (Films of the Nations); *Greener Futures* (Agrico Chemical Co.).

**COLEMAN PRODUCTIONS, INC.**

75 West 45th Street, New York, N.Y. 10036

Phone: (212) CI 5-9050

Date of Organization: 1935

Harry L. Coleman, *President*
Sonya Coleman, *Vice-President*
David Streit, *Production Manager*
Richard Segal, *Editor*
Robert Johnson, *Sales Coordinator*
John Peterson, *Dir. of Photography*
J. Brown, *Sound*

SERVICES: Production of 16/35mm motion pictures from script to final print for industry, medicine, travel and television. FACILITIES: 25' x 25' sound studio equipped with lights, props, sets, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Patterned Carpets* (Alexander Smith); *Hematoma and Edema* (Diapulse Corp.); *The Italian Lesson* (Italian Line); *Roto Mold* (Union Carbide); *Boehm the Creator* (Edward Marshall Boehm).

COLODZIN PRODUCTIONS, INC.

62 W. 45th St., New York, N.Y.

Phone: (212) 661-6440

Robert S. Colodzin, *President*
James Walsh, *Exec. V.P., Production Creative Director*

SERVICES: TV commercials; documentaries and industrial films. FACILITIES: offices in produc-

NEW YORK PRODUCERS

COLODZIN PRODUCTIONS:

tion center in New York; branch office at Studio City, North Miami, Fla.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *WADO* (Bartell Media Corp.); TV COMMERCIALS: *Tca Party* (Monsanto Doyle Dane Bernbach); *Wrong Number* (Whirlpool Doyle Dane Bernbach); *Dennis Allen* (Phillip Morris/Leo Burnett); *Expectant Father* (Clark Oil & Refining Chappell, Fiore & Endelman).

CONTEMPO! PRODUCTIONS, INC.

25 West 65th St., New York, N.Y. 10023

Phone: (212) TR 3-3333

Date of Incorporation: 1963

Branch: 690 East Maple Road, Birmingham, Michigan 48011 Phone: (313) MH 2-8383 (Ross R. Callaway)

David B. Marshall, *Executive Producer*
Donald P. Smith, *Vice-President*
Joan Marshall, *Corporate Secretary*
Nathan Caldwell, Jr., *Assoc. Producer*
Ross R. Callaway, *Vice President*
Charles E. Hoefler, *Art Director*
T. F. Fagan, *Manager, Accounting Services*
Doreen C. Hatfield, *Production Secretary*

SERVICES: Motion pictures—16, 35mm, live shows, business, sales meeting presentations; special techniques include: multi-screen, multi-image "choreographed" visual presentations, portable cyclorama projection; sculptured projection, A-V programmed presentations. Jingles, theme music, recordings. **FACILITIES:** for art, graphics; editing, animation; road show, meeting equipment for sound and projection; design, engineering custom projection control units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Seagram City* (Seagram Distillers Corp.). LIVE SHOWS: *Chrysler Corporation News Preview* 1967, 1968 (Chrysler Corp.); *ABC Record Show* 1967, 1968 (American Broadcasting Co.); *Field Managers Seminar, Toilet Articles* (Colgate-Palmolive Co.). MULTIMEDIA: *Maxidyne Engine - The Big Spoiler* (Mack Truck).

RAYMOND A. CORWIN PRODUCTIONS, INC.

701 Seventh Ave., New York, N.Y. 10036

Phone: (212) 756-0662

Date of Organization: 1959

Raymond A. Corwin, *President*
Bertram Brown, *Executive Vice-President*
Donald Crabb, *Vice-President* (Travel Dept.)
Richard E. Brooks, *Director of Photography*
Bert Salzman, *Production Manager*
Susan McCartney, *Art Director*
Anton Holden, *Editor*

SERVICES: Commercials and motion pictures for television, industry; sound slidefilms and filmstrips. **FACILITIES:** Offices, screening and editing rooms; facilities for production of film, tape and other audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is Carrier* (Carrier Corp.); *Ionosphere* (Eastern Airlines); *Hanes* 1968 (Hanes Corp.); *Sleep Like a Lamb* (Simmons). SLIDEFILMS: *World of Holiday* (Holiday Magazine); *The News at Alcoa* (Alcoa); *Chile, Argentina, Peru* (Lan Airlines); *North-east's Double Vacation* (Northeast Airlines).

THOMAS CRAVEN FILM CORPORATION

330 East 56th St., New York, N.Y. 10022

Phone: (212) MU 8-1585

Date of Organization: 1950

Thomas Craven, *President*
Harvey G. McClintock, *Vice-President*
Willis F. Briley, *Director of Production*

CRAVEN FILM CORPORATION:

Marvin Barouch, *Comptroller*
Andrew B. Nemes, *Associate Producer*
Carl Carbone, *Producer/Director*

SERVICES: Production of television, industrial, public information, training and educational films and programming, theatrical featurettes and promos; overseas and multi-language departments; live action and animated TV commercial division. **FACILITIES:** Sound stage, camera, sound, lighting, animation and set construction departments; editing, recording and projection rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Driving Scene* (Volkswagen of America); *Successful Secretary* (Royal Typewriter Co., Inc.); *Battle Beneath the Sea* and *Dirty Dozen* promos (Metro-Goldwyn-Mayer). TV COMMERCIALS: for Winston cigarettes (William Esty Agency); Marlboro & Paxton (Leo Burnett); National Brewing Co. (W. R. Donner Agency); Tasty Kake (Actkin-Kyrett).

GORDON CROWE PRODUCTIONS, INC.

15 East 41st St., New York, N.Y. 10017

Phone: (212) 867-9437

Date of Incorporation: 1965

Gordon Crowe, *President, Executive Producer*
Kent Lane, *Vice-President, Producer*
Selma Cooper Crowe, *Secretary-Treasurer*

SERVICES: Sales meetings, entertainment and musical productions for industry; motion pictures for industry; special projection techniques. **FACILITIES:** Sound stages, rehearsal studios, photographic studio; equipment and personnel for motion pictures and live industrial shows.

RECENT PRODUCTIONS AND SPONSORS

MEETING PRESENTATIONS: for National Biscuit Co.; Kentile Floors, Inc.; Worldwide Volkswagen (live, mp, sff). *Editorial Review* (Saturday Evening Post, mp, sff); *Christmas Packaging Show* (Calvert Distillers Co. mp, sff).

CYGNET-LLOYD PEARSON ASSOCIATES, INC.

347 Madison Ave., New York, N.Y. 10017

Phone: (212) 859-7670

Branch Offices: London: 295 Northolt Road, South Harrow, Middlesex, England; Rae Evans, *Vice-President, Manager*. Connecticut: 26 Imperial Avenue, Westport, Conn. 06850. Lloyd Pearson, *General Manager*.

Date of Organization: 1952

Lloyd Pearson, *President*
Rae Evans, *Vice-President*
John Reeve, *Vice-President*
David Grainger, *Vice-President*
Alexander Greeley, *Secretary*
Jim Roomes, *Production Manager*

SERVICES: Motion pictures, slides and filmstrips for business, industry, and TV; business and educational audio-visual programs. **FACILITIES:** Studios and sound stages in Connecticut and London, also camera vans throughout Europe. Still photography division and visual sales promotion department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hands Up* (Kjellsen Cookie Co.); *Convoyer Molds* (American Standard & Radiator Corp.); Sales Training film (Riker Laboratories, Inc.).

DEPICTO FILMS CORPORATION

254 West 54th St., New York, N.Y. 10019

Phone: (212) CO 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*
Herbert D. Smith, *Executive Vice President*
Glen J. Graves, *Vice-President, Industrials*
Pat Labate, *Vice President, Production*

SERVICES: A completely integrated one-square organization providing: Scripting—from technical to creative to complete convention format; Mo-

DEPICTO FILMS CORPORATION:

tion Picture—live action, location, animation; Slidefilm—training, promotion, public relations, merchandising; Slides—all sizes, color and b&w, lamination; Industrial Meetings & Conventions—complete package from creation through staging and equipment to traveling unit teams. **FACILITIES:** Photographic studios; full motion picture department, live and animation; completely staffed slidefilms and graphic art department; special wide-screen and carbon arc projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Good and Careful* (Uniroyal, Inc.); *The Biggest Come to the Garden* (Madison Square Garden Corp.). SLIDEFILM: *Selling Singer Sewing Furniture* (The Singer Co.). INDUSTRIAL SHOWS: NAM Congress (National Assn. of Manufacturers); VIP (Canada Dry Corp.).

DOLPHIN PRODUCTIONS, INC.

4 East 53rd Street, New York, N.Y. 10022

Phone: (212) PL 3-5892

Date of Incorporation: 1960

Division: Dolphin International

Allan Stanley, *President*
Roger Ame Lunxen, *Business Manager*
Bill Pitus, *Chief Editor*
Paul Pauliny, *Production Executive*

SERVICES: Commercial, public relations, industrial, educational motion pictures; radio transcriptions; television commercials (live and animated); 35mm and 16mm, color and B&W. For Dolphin International: Television commercials for international markets; voicing and adaptation of existing commercials for multi-lingual markets; dealer trailers; researching, analyzing, planning and placing cinema advertising campaigns around the world. **FACILITIES:** Four editing rooms; working arrangements with all studios in New York City; out-of-town affiliates for location photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Natural Look; Innocence* (Clairol); *Ticket to Action* (CBS). TV COMMERCIALS: for A&S (Telesales, Inc.) and Clairol.

Kevin Donovan Films

15 West 44th Street, New York, N.Y. 10036

Phone: (212) YUkon 6-6049

(See complete listing under Connecticut)



DYNAMIC FILMS, INC.

Executive Offices: 330 West 58th St., New York, New York 10019

Phone: (212) 765-3950

Date of Organization: 1948

Divisions: Dynamic Theatre Networks, Inc. Medical Dynamics, Inc., Dynamic Programs.

Branch Offices: 20203 Am Arbor Trail, Dearborn, Mich. Phone: (313) 271-0206. Don O'Reilly, *Manager*. 130-7th St., Pittsburgh, burgh, Pa. 15222. Phone: (412) 471-2780. William Matthews, *Manager*.

Nathan Zucker, *President*
Maurice Rapf, *Executive Producer*
Mina Brownstone, *Director of Promotion and Public Relations*

SERVICES: Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language revision, foreign film productions, etc. **FACILITIES:** Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

DYNAMIC FILMS INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Victory Circles* (Dana Corp.); *How to Read an Annual Report* (Eaton Yale & Towne); *How Do We Go From Here to There* (ATA Foundation); *New Look in Transportation* (Alcoa); *What Happened to Innocence* (Cowles Communications); *Auto Mechanic: Careers in Automotive Service*; (Ford Motor Co.); *Where the Rainbow Ends* (Channel Master Corp.); *Daytona 500* (Chrysler-Plymouth); *51st Indianapolis 500* (Ashland-Valvoline-Fram); *Race to Riches* (39 half-hour TV episodes); TV COMMERCIALS: *Indy Winner* (Humble Oil McCann Erickson); *Three Winners* (Plymouth/N. W. Ayer).

FRANZ EDSON INC.

Watchway P.O. Box 503, Huntington, N.Y.
 11743
 Phone: (516) MY 2-4345
 Date of Organization: 1961
 Franz Edson, *President*
 Inge Edson, *Secretary-Treasurer*

SERVICES: Planning and production of motion pictures and slide films. FACILITIES: Complete production facilities for 16, 35mm and slide films.

RECENT PRODUCTIONS AND SPONSORS

A-V PRESENTATIONS: for Franklin National Bank; UNIVAC; Long Island Lighting; Pickering & Co.; Bell Telephone Laboratories; Sperry-Rand Corp.; Norelco; Metropolitan Museum of Art; Stanton Magnetics.

ELEKTRA FILM PRODUCTIONS, INC.

33 West 46th Street, New York, N.Y. 10036
 Phone: (212) 582-3606
 Date of Organization: 1956
 Samuel Magdoff, *President*
 Jordan L. Caldwell, *Executive Vice-President*
 Stanley Polley, *Secretary-Treasurer*
 Marvin Friedman, Michael Cooper, *Directors*
 Jack Dazzo, *Animation Director*
 George Canata, *Creative Director*
 Morty Baran, *Production Manager*
 Tony Brischler, *Edit. Supr.*

SERVICES: Production of industrial, educational, sales training films, featurettes, and TV commercials. FACILITIES: Stage; animation staff and facilities; editing, concept creation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Product Is Like A Woman* (Eastman Chemical); *Chitty Chitty Bang Bang* (United Artists); *Trailers* (National Screen); *X-mas Birds* (CBS-TV). TV COMMERCIALS: for Alka-Seltzer.

CHARLES ELMS PRODUCTIONS, INC.

163 Highland Ave., No. Tarrytown, N.Y.
 10591
 Phone: (914) 631-7474
 Date of Incorporation: 1952
 Charles D. Elms, *President*
 Charles D. Elms, Jr., *Vice-President*
 Ruth M. Elms, *Secretary, Treasurer*

SERVICES: Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. FACILITIES: Studio mobile camera, sound and lighting equipment, "Widescope" 70mm revolving lens camera and 2-lens split-screen camera.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *21st Anniversary: Two on Aisle*; *ASR & AST Boilers* (Federal Boiler Co.); *A Move for Profit*; *New Profit Positioning of Razor Blades* (Philip Morris Inc.).

ESPRIT PRODUCTIONS

300 W. 55th Street, New York, N.Y. 10019
 Phone: (212) 765-0675
 Date of Organization: April, 1965
 Sylvan Markman, *President, Prod.-Director*
 Vincent R. Tortosa, *Script & Concept Director*
 Jerry Bruck, *Sound Director*
 Dave Watts, *Chief Cameraman*

SERVICES: Industrial, educational, sales promotional, T. V. documentaries, short subjects. FACILITIES: Creative department; art, editing studios, 16 35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Corporate Award Panama* (Boa Division - IBM); *Corporate Award Philadelphia* (Boa Division - IBM). IN PRODUCTION: *Dance*; *Drama*; and *Cinema* (all for McGraw-Hill, Inc.).

ETCETERA FILMS, INC.

29 W. 56th St., New York, N.Y.
 Phone: (212) 265-6245
 Date of Organization: 1966
 John Affriol, *President*
 Thomas J. Genelli, *Vice President*
 Bob Troy, *Production Manager*
 Judy Kramer, *Production Secretary*

SERVICES: Motion pictures, documentaries, industrials, TV commercials, editing services, scripts. FACILITIES: Studio, editing, complete production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Living River* (American Museum of Natural History); *The Club* (IBM); *Credit Titles* (New York Art Directors Show); *50 Years of Milestones* (American Assn. of Advertising Agencies); *The White Knight* (Colgate).

FANNON & OSMOND, INC.

15 E. 50th St., New York, N.Y. 10017
 Phone: (212) MU 8-3138
 Date of Organization: 1955
 James H. Fannon, *President*
 Gerald Osmond, *Vice President*
 Robert Schweitzer, *Director of Photography*

SERVICES: Producers of audiovisual presentations for industry, education and sales training including product introductions; complete traveling sales meetings; company recruitment, sales promotion; slides sound filmstrips and motion pictures. Also extensive multi-projection techniques and unusual screens. FACILITIES: Creative, scripts, art, production, photography staff and studios.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Swing Ding* (Proctor & Gamble); *Doculith* (IBM); *Snack-A-Tizers* (Pillsbury). SLIDEFILMS: *Ballet Bandwagon* (Burlington); *The A.C.E. Story*; *ACOOOL* (Allied Chemical); *Let's Go Met*; *The Keogh Act* (Metropolitan Life Insurance); *The Market of the 90's* (Life Magazine); *The Mouse that Roared* (Proctor & Gamble); *Another World* (Reader's Digest). SALES MEETINGS: for Proctor & Gamble, Pillsbury, Farm Journal, Life Magazine and Westpoint-Pepperill.

Sound Advice for the Film Buyer

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

**NEW YORK PRODUCERS****MATT FARRELL PRODUCTIONS, INC.**

213 East 35th Street, New York, N.Y. 10016
 Phone: (212) 683-8358
 Date of Incorporation: 1951
 Matt Farrell, *President & General Manager*
 C. Lillian Farrell, *Secretary-Treasurer*
 William McAleer, *Vice-President & Director of Photography*
 Joseph Faro, *Vice-President, Production Mgr.*

SERVICES: Production and distribution of sound motion pictures and sound stripfilms for business and industry. FACILITIES: 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, art work, animation, foreign language versions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Announcing the Rec-Chek* (Rec-Chek, Inc.); *The Name Is Hercules*; untitled packaging film (Hercules Inc.); *Lithography* (Graphic Arts Films, Inc.). Films in process for Lehigh Inc., and Shell Chemical Co.

FILM ENTERPRISES, INC.

455 Fifth Avenue, New York, N.Y. 10017
 Phone: (212) MU 2-3973
 Date of Incorporation: 1959
 James R. Handley, *President*
 F. William Bryant, Jr., *Secretary-Treasurer*
 Howard A. Mann, *Production Supervisor*

SERVICES: 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. FACILITIES: Administrative offices; 16/35mm motion picture production crews and equipment (silent and sound); preview screening; editorial dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Nike-X Report-April 1967*; *The Sentinel Report-October 1967*, *Aluminum Conductor Cable*; *Developments in Buried Plant*; *Kucajulein-A Place to Work*, *A Place to Live*; *Project Raindrop* (Bell Telephone Laboratories); *A Better World*; *IBM at Kodak*; *Grenoble Winter Olympics Newsfilms* (IBM); *The Harold Hopewell Success Story*; *Rotary Sunshine Camp* (Eastman Kodak Co.); *So What's New-In Ideas?* (Department of Defense). SLIDEFILM: *Program Support* (IBM).

**FILMEX, INCORPORATED**

300 East 46th Street, New York, N.Y. 10017
 Studio 240 E. 45th St., New York, N.Y. 10017
 Phone: (212) OX 7-6655

Branches-Subsidiaries: 1011 N. Highland Ave., Hollywood, Calif. Phone: (213) HO 6-3211. 2801 E. Oakland Pk. Blvd., Fort Lauderdale, Fla. Phone (305) 564-7671. Studio EAC, 18 Rue Louis-Blanc, Lavallois-Perret, Seine, France. Phones: 37-46, 39-46. Filmexpress West, Plant #20, Technicolor Corp., Universal City, Hollywood, Calif. Phone: (213) 769-8500. Filmexpress East, 300 E. 46 St., New York 10017. Phone: (212) OX 7-6655. Tapex & Tapexpress, 300-305 E. 46th St., NYC. Phone: (212) OX 7-6655. Filmex Mexico S. A., 2102 Avenida Division del Norte, Mexico, D. F. (see area listings for executives in charge).

NEW YORK PRODUCERS

FILMEX INCORPORATED:

Robert Bergmann, *President*
Christian Herfel, *Vice-President*
Steve Kambourian, *V.P.-Completion*
Slavko Vorkapich, *Staff Consultant*
Donald Horan, Larry Etkam, and Robert Klane, *Directors*
Jack Priestly, Sol Negrin, Drummond Drury, Sol Ehrlich, *Cinematographers*

SERVICES: Films for business, advertising, education, government and the television arts. **FACILITIES:** Studio and office facilities include 50' x 50' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, makeup rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Batten, Barton, Durstine & Osborne; Benton & Bowles; Young & Rubicam; McCann-Erickson; Ted Bates; D'Arcy; J. Walter Thompson; Wm. Esty; Ogilvy & Mather; Sullivan, Stauffer, Colwell & Bayles; Grey Advertising; Cunningham & Walsh; Papert, Koenig, Lois; Dancer-Fitzgerald-Sample; Campbell-Ewald; N. W. Ayer; Warwick & Legler; Leo Burnett; Marschalk.



Filmexpress, East

305 East 46th St., New York, N.Y. 10017

Phone: (212) OX 7-6655

Jackie Vaden, *Executive-in-Charge*

FILMFAIR, INC.

339 E. 48th St., New York, N.Y. 10017

Phone: (212) 421-8450

Date of Organization: 1965

August A. Jekel, *President*
Tom Whitesell, *Vice President*
William D. Jekel, *Secretary*
Kay Hines, *Treasurer*
Peter Von Schmidt, *Live Action Director*
Peaslee Bond, *Cameraman*
David Lloyd, *Editor*

SERVICES: Live action films for commercial and industrial accounts. **FACILITIES:** Two stages; complete editing rooms.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Teflon Bakeware (DuPont Co./N.W. Ayer); *Duo* (Clairol/Norman, Craig, Kummel); *Commuter* (Camel Cigarettes/Dancer-Fitzgerald-Sample); *Stripes Graphic* (Ford Fairlane/I. Walter Thompson); *Cranapple* (Ocean Spray/Doyle, Dane, Bernbach); *Leasures* (Lee Pants Gray Advertising); *Paper Plane* (U.S. Air Force MacManus, John, Adams).

Film Graphics, Inc.

(see listing TV-Film Graphics, this section)

FOSTER FILMS, INC.

60 W. 57th St., New York, N.Y. 10019

Phone: (212) JU 2-7620

Date of Organization: 1963

Harry Foster, *President*
Barry Dubin, *Vice-President*

SERVICES: Industrial and theatrical films, TV commercials. **FACILITIES:** Editing rooms, production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Island Hoppin'* (Remington Arms); *Ski for Two, A Winter Tale* (Lufthansa Airlines); *Night of the Generals*: special TV trailer (Columbia Pictures); *Funny Girl* (production coordination) Ray Star Productions

FORDEL FILMS, INC.

1079 Nelson Ave., Bronx, N.Y. 10452

Phone: (212) WY 2-5000

Date of Organization: 1941

John H. Tobin, *President*
Enid Borde, *Secretary-Treasurer*

SERVICES: Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, specialists in color, live and animated. Audiovisual consultation and services for convention and sales meeting. **FACILITIES:** Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land Beneath the Sea*; *Landing on Red Beach One* (U.S. Navy); *Position Locator* (Ford Instrument Co.); *Helicopter Radar* (Lockheed Electronics Co.). **SLIDE-FILM:** *Ripercol* (American Cyanimid).

FPS PRODUCTIONS, INC.

45 West 45th St., New York, N.Y. 10036

Phone: (212) CI 5-6950

Date of Organization: 1957

Date of Incorporation: 1963

Joseph C. Bowman, *President, Exec. Prod.*
William F. Mills, Jr., *Director Marketing*
Jacob B. Moon, *Script Supervisor*

SERVICES: Salesmate selling programs; also sales, training and educational motion pictures and sound slidefilms. **FACILITIES:** Editing and art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Prescription Farming Today* (Allied Chemical Co.); *The Garrard '68 Line* (British Industries Corp.); *Strike Command* (U.S. Dept. of Defense). **SLIDEFILMS:** *Ozone-The Tiny Giant*; *Oil, Its Behavior in the Refrigeration System* (Allied Chemical Co.); *The New Age of Architecture* (McGraw-Hill Publications). **TAPE PROGRAM:** *Come Clean* (Burlington Industries).

SI FRIED PRODUCTIONS, INC.

49 West 45th St., New York, N.Y. 10036

Phone: (212) PL 7-4424

Date of Organization: 1960

Si Fried, *President & Producer*
Stan Vanderbeck, *Creative Director*
Art Zigouras, *Writer-Director*
Jane Stevens, *Asst. Producer*

SERVICES: Motion pictures, including theatrical, industrial documentary, TV commercials, newsfilms, etc. **FACILITIES:** 16mm and 35mm equipment available in house.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Through the Years*; *Customer Engineers' Orientation*; *Votomatic* (IBM); *The Canada Fair* (U.S.T.C.).



William J. Ganz Company, Inc.

(A Division of I.V.C.)

P.O. Box 268, Scarsdale, New York 10583

Phone: (914) 472-0470

(See complete data under Institute of Visual Communications, Inc. listing, this section)

The Most Complete Studio Reference

• These pages of detailed producer reference listings comprise the world's most complete buyer reference source to business and television film and tape production facilities in the U.S.

GEMINI FILMS, INC.

150 East 37th St., New York, N.Y. 10016

Phone: (212) 889-7194

Date of Incorporation: 1963

Morton S. Epstein, *President*
Michael Jorin, *Vice President*

SERVICES: Conception, design, production of films for government, industry, tv and theater. **FACILITIES:** Office, screening and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Westinghouse Is Where It's Happening* (Westinghouse International); *Adventure Series* (U.S. Information Agency); *Sales Meeting 1967* (Prudential Life Insurance/Reach McClinton). **TV COMMERCIALS:** for Instant Maxwell House Coffee (Benton & Bowles); New Lemon Pledge (Benton and Bowles); Orange Blossom Engagement Rings (Cadwell-Davis); Dead Tired (Leukemia Society of America/Cadwell-Davis); Westinghouse Refrigerator (Westinghouse International).

GERALD PRODUCTIONS, INC.

Subsidiary of The Communications Group

421 West 54th St., New York, N.Y. 10022

Phone: (212) PL 7-2125

Date of Incorporation: 1955

Gerald Anerbach, *President*
Henry Traiman, *Vice-Pres., General Mgr.*

SERVICES: Production media-film, live and video tape, TV and industrial shows; complete distribution services. Documentary, industrial, educational, and entertainment films. **FACILITIES:** Sound stages, recording and mixing studio; 35mm and 16mm theaters.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Thing Called Hope* (Muscular Dystrophy Assn. of America); *Xerox Sales Show* (Xerox Corp.); *Aqua Velva* (Parkson Adv.); *Auto Suture* (U.S. Surgical); *Better Homes and Gardens* (Bob Hills Productions); *Head Ski* (Head Ski Co.); *Moments of Decision*; *Your Man In...* (U.S. Army).

JACK GLENN, INCORPORATED

207 East 37th Street, New York, N.Y. 10016

Phone: (212) OX 7-0121

Date of Incorporation: 1953

Jack Glenn, *President*
Caroll Douglass, *Vice-President*
Lew Waldeck, Glen Tracy, William Lister, and Christopher Swan, *Production*

SERVICES: Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercial and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or sub-contract separately for script-writing and/or directing, producing, editing. **FACILITIES:** Mitchell, Wall, B&H, Arriflex cameras; lighting and Nagra sound equipment; studios and scenic shops; projection and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Life Blood, Contracted Tissue*; *Your Muscles*; *Exercise and Physical Fitness*; *Chronic Fatigue*; *Nutrition* (McGraw Hill Text-Films).

☆ Duplication of this list for any purpose is expressly forbidden without the written consent of the publishers of Business Screen Magazines, Inc. This list is keyed so that mailing use will be immediately detected. Its content is an exclusive feature of this publication, gleaned from months of editorial research by Editors of this Review.



GOTHAM FILM PRODUCTIONS, INC.

11 E. 44th St., New York, N.Y. 10017

Phone: (212) MU 2-4450

Date of Incorporation: May, 1955

Susan Wayne, *President*

SERVICES: 35, 16 and 8mm motion pictures; sound slidefilms, slides; recordings and supplementary aids. FACILITIES: Sound stage; art staff; still studio; editorial and recording services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Good Guys Are Faster* (A.T.&T.); SLIDEFILMS: *The Celanese Story* (Celanese Corp.); *Just a Teller* (First National City Bank); AVP: *Plant Repair Service* (4-programmed instruction tapes) and *Ethics* (Audio Tape) - (for A.T.&T.).



The Jam Handy Organization, Inc.

1775 Broadway, New York, N.Y. 10019

Phone: (212) JU 2-4060

Herman Goetz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients (See complete listing under Detroit area)

HANKINSON STUDIO, INC.

72 West 45th Street, New York, N.Y. 10036

Phone: (212) YU 6-2180

Date of Organization: 1947

Frederick L. Hankinson, *President*

Walter Klas, *Vice-President*

Lawrence Dineen, *Treasurer*

SERVICES: Live and animated motion pictures for TV, industry and sales promotion; slidefilms and slides. FACILITIES: Animation studio; live insert stage; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Leaflet Dissemination* (U.S. Army Pictorial Center); *Conoweld* (Continental Can Co.); *Mountain Dew* (Pepsi-Cola); *Anacin* (J. F. Murray). LIVE SHOW: for Wise Potato chips (Lynn Organization).

HARTLEY PRODUCTIONS, INC.

279 East 44th St., New York, N.Y. 10017

Phone: (212) YU 6-0563

Date of Incorporation: 1951

Irving Hartley, *President*

Elda Hartley, *Secretary-Treasurer*

Frederick W. Adams, *Vice-President*

SERVICES: Motion pictures and slidefilms for business, education, training, travel and public relations. Specialize in films on women's interests for distribution to TV, schools, service clubs and women's clubs. Write and develop live shows for sales meetings and presentations. Develop packaged programs with correlated printed material and a film of the live show.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Mood of Zen: Buddhism; Man and Nature* (Hartley Productions); *The Silver Craftsman* (Oneida Silversmiths); *The Winners* (Bates Fabrics); *Let's Have A Party* (American Classware Assn.).

HARVEST FILMS, INC.

11 West 42nd St., New York, N.Y. 10036

Phone: (212) BR 9-0150

Date of Organization: 1950

Leo Trachtenberg, *President*

Cecile Fein, *Office Manager*

Betty Algren, *Asst. to President*

Jon Ealy, *Production Manager*

Jeffrey Bolger, *Librarian*

Robert Megginson, *Editor*

SERVICES: Motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films

HARVEST FILMS INCORPORATED:

for clients. FACILITIES: Production and creative facilities - cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Don't Push Your Luck* (self-sponsored); *Si Podemos!* (U.S. State Dept./A.I.D.); *A Bridge to Adoption* (N.Y. State Dept. of Social Services); *Night Nursing* (United Hospital Fund of N.Y.). TV SPOT: for National Society for Prevention of Blindness.

HAVERLAND FILM PRODUCTIONS LTD.

6 East 39th St., New York, N.Y. 10016

Phone: (212) 679-0939

Date of Organization: 1958

Date of Incorporation: 1966

Laszlo Haverland, *Producer-Director*

Laszlo Noszthy, *Director*

Ingo D. Grill, *Director of Photography*

Bela Szabadosi, *Writer*

SERVICES: 35 and 16mm script to screen productions of service. FACILITIES: 35 and 16mm cameras, dubbers, dubbing studio, recording and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Abandoned Mill; Hyplar Paper Mache* (M. Grumbacher, Inc.); *G-G-O Program* (Allied Chemical Co.); *Martex* (Westpoint Pepperell Co.).

HENKIN-FAILLACE PRODUCTIONS, INC.

65 East 55th St., New York, N.Y.

Phone: (212) 421-5050

Date of Incorporation: 1963

Tony Faillace, Jr., *President*

Howard Henkin, *Vice-President*

Pat Coleman, *Office Mgr.*

SERVICES: Industrial, commercial and sales training films; slidefilms: animation and live action and original music. FACILITIES: Creative staff; editing; recording and filming.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Purolater Filter Tour* (Purolater Corp. Clarke Adv); *Child in Bed* (Sauter Labs McCann-Erickson); *Necco Skybar* (Hoag & Provandie); Republic Steel commercials (Meldrum & Fewsmith); *Little Girl* (PPC Ketchum MacLeod & Grove).

DAN HESS PRODUCTIONS

145-1/2 East 40th Street, New York, N.Y.

10016

Phone: (212) OREGON 9-6260

Date of Organization: 1961

Daniel L. Hess, *President & Executive Producer*

Hal Douglas, *Senior Writer-Director*

Stephen Sheppard, *Writer, Asst. Director*

Gary Weist, *Creative Director*

Grania Gurievitch, *Asst. to the President*

Carol Saperstein, *Production Coordinator*

John Steinberg, *Creative Director*

SERVICES: Industrial, documentary films for sales promotion, public relations, sales training; sales meetings. Sound slidefilms, filmstrips, programs - including printed literature, publications.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's Called Motor Oil* (Shell Oil Co.); *BOAC Goes to Market* (BOAC); *Decisions; Super Tire* (American Oil Co.); *Student Nurse* (Universal Education & Visual Arts). SLIDEFILM: *Our Young Young World* (Eastman Kodak).

Note on Omissions and Listing Correction

☆ Three first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published later this year.



NEW YORK PRODUCERS



INSTITUTE OF VISUAL COMMUNICATION, INC.

P.O. Box 268, Scarsdale, New York 10583

Phone: (914) 472-0470

Date of Organization: 1919

William J. Ganz, *President*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relations, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stop the Burglar* (Eaton, Yale & Towne); *Lessons of Leadership* (U.S. Chamber of Commerce); *The Eyes Have It* (U.S. Plywood); *Dear Mary* (Dorney Park); *Heads Up* (American Red Cross).

VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York, N.Y. 10019

Phone: (212) CI 5-4830

Date of Organization: 1947

Branches: New York; 215 Edgerton St., Rochester. Phones: (716) CH 4-5164; GR 3-3000. Ext. 534. Don Lyon.

Victor Kayfetz, *President, Exec. Producer*

Seymour Posner, *Assistant to the Producer*

Ruth May, *Administrative Asst.*

Bernard Peretz, *Production Asst.*

Jane Kayfetz, *Vice-Pres.* Creativision, Inc.

Joelle Brediger, *Distribution Mgr.* Creativision, Inc.

SERVICES: Motion picture production, combining line cinematography, animation. "Projected Presentations" equipment, capable of cinematography of 9x12 ft. projection backgrounds of live subjects in front of any projected color background. FACILITIES: 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, B&H-70DL, Auricon (100 ft. & 1200 ft.) with zoom, full accessories. Studio flats, backgrounds, table tops. Slidefilm and 2x2 slide production cameras. For stop motion shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Oxberry animation stand with bipack camera (16 and 35mm) with compound table. Complete art and animation department, 16 and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Nagra tape recorder; microphones. Tripods, high hat, dolly, location lighting equipment, cables, trucks, trailer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Time to Sow* (U.S. Dept. of Health Education & Welfare); *The Router, The Docetail Fixtures* (Stanley Tool Co.); *Sailing Is Fun* (American Sailing Council of the N.A.E.B.M.). PROJECTED PRESENTATIONS: *Riever Ranch Acres* (Paul Venze Associates); *Esso-Enco 1968 Ad Campaign* (McCann Erickson). SLIDEFILM: *Groutlock Block Sales Film* (D.D. Seltz Franchising Corp.). TV COMMERCIALS: *Holiday Service Stations* (Lotus Prods.); *Independent Broadcasting Co. ID* (IBC).

ALLAN KEITH PRODUCTIONS, INC.

243 West 56th St., New York, N.Y. 10019

Phone: (212) 246-0239

Date of Organization: 1956

Allan Keith, *President-Exec. Producer*

Evelyn McCarthy, *Vice-President*

Burrell Smith, *Producer-Director*

Frank Schilling, *Editor*

SERVICES: Films for industry, sales training & education; dramatized sales meetings. Specialize

NEW YORK PRODUCERS

ALLAN KEITH PRODUCTIONS:

in cosmetic & hairstyling films for the beauty trade. FACILITIES: Sound stage and editing room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hairshaping Techniques*, *Beauty Shop Management* (Edward J. Weck Co.); *Waving Comb* (Parisian Services, Inc.); *Tipping & Frosting* (varied sponsors); *Wigs*, *Wiglets & Hairpieces* (varied sponsors).

HERBERT KERKOW, INC.

14 East 35th St., New York, N.Y. 10016

Phone: (212) MU 9-9122

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President & Treasurer*

Rosemond Kerkow, *Secretary*

SERVICES: Public relations, sales training and sales presentation films. FACILITIES: Sound stage; set building department, projection room, sound recording; editing and animation facilities. Bell & Howell and Eclair Camerette 35mm cameras, Maurer and Arriflex 16mm cameras. Visualization sound stage, special equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Medical Self Help* (Series) — *Shock*; *Resuscitation/Bleeding and Bandaging*; *Shelter Living/Nursing Care*; *Transportation of the Injured/Bandaging*; *Splints/Burns* (U.S. Public Health Service); *Ground Ladders* (Division of Fire Safety—N.Y. State); *Where's My Refund*; *So Your Refund is Being Audited*; and *Is It Taxable?* (Internal Revenue Service); *Experiments in Science* (Grades 1 & 2); *Experiments in Science* (Grades 3, 4 & 5) (Webster Publishing Div.—McGraw-Hill Book Co.).

PAUL KIM & LEW GIFFORD PRODUCTIONS, INC.

342 Madison Avenue, New York, N.Y. 10017

Phone: (212) YU 6-2526

Date of Organization: 1960

Date of Incorporation: 1961

Paul Kim, *Director*

Lewis Gifford, *Director*

Julia Whalen, *Production Manager*

Arthur Petricone, *Sales*

SERVICES: Creative service and production of animated, squeeze motion and live-action films. FACILITIES: Stage, animation department.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for AT&T (N.W. Aver & Son); Volkswagen (Doyle Dane Bernbach); Winston Cigarettes (William Esty); Wall Street Journal (BBDO).

KNICKERBOCKER PRODUCTIONS, INC.

1540 Broadway, New York, N.Y. 10036

Phone: (212) CI 5-6710

Date of Organization: 1947

Howard S. Lesser, *President*

Willard Van Dyke, *Production Consultant*

Renzo Olivieri, *Vice-President*

Agnes Grant, *Secretary*

Friederic C. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. FACILITIES: Cameras (35 & 16mm), lighting, and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fabric Plus Air Equals Buildings* (J.P. Stevens & Co.); *Your Share in Tomorrow* (New York Stock Exchange); revision of past productions during year; print procurement.

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LANCE STUDIOS

151 West 46th Street, New York, N.Y. 10036

Phone: (212) JU 6-4233

Date of Organization: 1948

David Wasserman, *Producer*

Amador Chaidez, *Producer*

Doris Rontowsky, *Art Director*

SERVICES: Sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training. Slide-imation technique; art and three-dimensional models, mock-ups and special effects for sales meetings, industrial shows and TV commercials. FACILITIES: Art and production studios; scripts, storyboards, art, music and sound, photography and editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *A National Program to Sell Apples* (Apple Growers Assn.); *Take Advantage* (Sanka); *Accelerate Higher Faster* (American Home Foods); *You Are There* (Bristol Myers); Bi-annual Meeting (National Distillers); Centennial Meeting (Metropolitan Life Insurance Co.); Annual Meeting (American Can Co.); Sales Meeting (Breck); Management Conference (American Can Co.); Sales Promotion (Young & Rubicam).

Anthony Lane Film Studios, Inc.

2 Overhill Rd., Scarsdale, N. Y.

Phone: SC 5-3477

Neil McCaffrey, *in charge*

(See complete listing under Minneapolis.)

LE ROY MOTION PICTURE PRODUCTION STUDIOS

213 West 35th St., New York, N.Y.

Phone: (212) LO 4-6793

Date of Organization: 1939

Branch: 1208 East Cliveden St., Philadelphia,

Pa. 19119. Phone: (215) LI 8-6911

Charles Roy, *President*

Rita Boy, *Vice President*

SERVICES: Motion pictures; travelogues, documentary and promotional films, TV films and commercials. Stills. FACILITIES: Creative department, studios, laboratories, editing department. Complete film and sound equipment for studio or location productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jamboree!*; and *50th Anniversary — Order of the Arrow* (National Council, Boy Scouts of America); *P.C.T.S.* (Phila. College of Textiles & Science); *A Time to Cherish* (Chestnut Hill College); *Journey into Greatness* (Drexel Institute of Technology); *Round Robin Classic* (Hal Babbitt Productions); *The Real Mexico* (Independent Productions). TV COMMERCIALS: *Blue Bird Bridal Shoppe* (Baker & Peller Advertising).

ARTHUR LODGE PRODUCTIONS, INC.

333 West 52nd St., New York, N.Y. 10019

Phone: (212) JU 2-5477

Date of Incorporation: 1953

Arthur J. Lodge, Jr., *President*

SERVICES: Industrial, documentary, educational, sales training and newsfilm production. FACILITIES: Editing and filming equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This is NAM* (National Assn. of Manufacturers); *The Information Logjam* (Telecommunications Industry); *World of Apparel* (American Apparel Mfrs. Assn.); *To Give Us the Answers* (American Institute of CPAs); *The Tree Farm* (American Forest Products Industries).

☆ This 18th Production Review lists over 500 specializing producers, principal film distributors, government a-v programs and writers.

JAMES LOVE PRODUCTIONS, INC.

550 Fifth Ave., New York, N.Y. 10036

Phone: (212) JU 2-4633

Date of Organization: 1952

James A. Love, *President*

Anne M. Love, *Secretary*

Herbert R. Dietz, *Vice-President*

Jack Safran, *Laboratory Expediter*

Robert S. Cherin, *Commercial Producer*

SERVICES: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. FACILITIES: Offices, cutting rooms, art department; mobile location unit. Studio, creative, technical and production staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hasbro Sales Film '67* (Hasbro Toys). SLIDEFILM: *Careers* (Insurance Information Institute). TV COMMERCIALS: for Topper Beer, Pace Deodorant, Bell Telephone, Hasbro Toys, Procter & Gamble, Philadelphia Savings Fund Society, Funtastics.

LUX-BRILL PRODUCTIONS, INC.

527 W. 45th St., New York, N.Y. 10036

Phone: (212) LT 1-2050

Date of Organization: 1950

Bernard Grossman, *Production Supervisor*

Richard S. Dubelman, *Producer & Director*

Herbert D. Brown, *Editorial Dept.*

Anne L. Bauer, *Office Manager*

SERVICES: Live and or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction. Sales promotions, training films, documentaries, TV commercials; editing and re-editing company films; integration of film and live TV; rear projection and process photography. FACILITIES: Animation dept., studio; location equipment; editing and screening rooms; recording studio; creative and technical staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Clinic for Transfusions* (Children's Blood Foundation); *TWA Tempo 1966* (TWA); *Great Moments* (U.S. Army); *Hallmark Presentation* (Hallmark); *U.S. Dept. of Labor-State Employment Guidance Films, Adoption* (Foster Parents' Plan). TV COMMERCIALS: for Crystal Springs Water Co., National Bisenit Co., U.S. Army, Alberto-Culver, Savarin Coffee, Economics Lab, Empire Brushes, Taylor-Reed Corp., Menley & James, Sterling Drugs, General Foods Corp., Royal Desserts, Crisco, Dash, Ivory, (Procter & Gamble), Vick Chemical, Tri-Point Industries, American Can Co. and others.

LARRY MADISON PRODUCTIONS, INC.

111 East 39th Street, New York, N.Y. 10016

Phone: (212) 6S7-1S90

Date of Organization: 1962

Larry Madison, *President*

William Donati, *Production Manager*

Robert Campbell, *Writer-Composer*

Hal Bernard, *Supervising Editor*

SERVICES: Producers of industrial, documentary, public relations, sales, education and TV films and commercials. FACILITIES: Full production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Aluminum* (Alean Aluminum Ltd.); *Steel on the Bouge* (Ford Motor Co.); *The Farm* (Remington Arms Co. Inc.); *The Last Frontier* (Bureau of Land Management). TV COMMERCIALS: for Reynolds Tobacco Co. (Wm. Estey).

☆ For year-around reference to specializing producers of business film/tape media, use these detailed listings in the 18th Annual Production Review with their complete background data.

HAROLD MANTELL INC.

505 Eighth Ave., New York, New York
Phone: (212) 549-5245

Date of Organization: 1949

Harold Mantell, *President*
Marianne Mantell, *Vice President*
Richard Ader, *Secretary-Treasurer*

SERVICES: Production of motion pictures and sound slide films, and integrated text and instructional materials. **FACILITIES:** Production facilities and equipment for production of professional 16/35mm motion pictures: screening room, studio, audio control room and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle in OR-5* (Metromedia Television); *Thornton Wilder; Toddlers and Indians* (National Educational Television); *I Am Pablo Neruda* (NBC International); *Two Steps Forward* (New York State). **SLIDEFILMS:** *Life for the Giving* (Metropolitan Life Insurance Co.); *Point of Purchase* (American Cancer Society). **TV COMMERCIALS:** for New York State Health Dept.

MARATHON INTERNATIONAL PRODUCTIONS, INC.

10 East 49th Street, New York, N.Y. 10017
Phone: (212) 685-1130

Cable: Maratetvis Newyork Telex: 01-25395
Date of Incorporation: 1945

Branch: Studio Hamburg, Tonndorfer Hauptstrasse 90, 2 Hamburg-Wandsbek (70) Germany. Phone: 66581, Telex: 021 4218. Cable: *Studio Hamburg*, Ruediger Proske in charge.

Konstantin Kaiser, *President & Executive Producer*

Kenneth Baldwin, *Exec. Vice-President; Supervisor of Production*

Donald H. Martin, *Production Manager*

Jim Woolley, *Chief Editor*

Miriam Perlman, *Accounts Dept.*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots. Videotape division: production, editing, duplicating. **FACILITIES:** Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in the U.S.A. and all countries of the world.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Constant Miracle* (Reddy Kilowatt); *Images* (German Information Center); *The Way of a Ship* (Volkswagenwerk); *The Right Hand of Plenty* (Volkswagen of America); *Springtime Visit* (U.S.I.A.).

Mattco Associates, Inc.

18 W. 45th Street, New York, N.Y. 10036
Phone: (212) OX 7-2596

Winston Sharples, Jr., *Musical Director*
(See complete listing under Chicago area)

MAYSLES FILMS, INC.

1697 Broadway, New York, N.Y.
Phone: (212) JU 2-6050

Date of Organization: 1962

David Maysles, *Albert Maysles,*
Stanley Hirson, *Directors-Producers*

SERVICES: All services in connection with production of motion picture films. **FACILITIES:** Total production facilities include special personally designed portable camera and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *John Kenneth Galbraith - Economics in the Urban Society* (Chelsea House Publishers); *Visit to An Old Territory* (IBM); *A Journey to Jerusalem with Leonard Bernstein* (co-production with Filmways, Inc.); *Experiment on 114th Street* (New York City Rent and

MAYSLES FILMS INCORPORATED:

Rehabilitation Administration for OEO). **TV SPOTS:** for 20th Century Fox Studios.

MRC FILMS

(Division of McLaughlin Research Corp.)

71 West 23rd St., New York, N.Y. 10010

Phone: (212) YU 9-1750

Date of Organization: 1942

Branch Office: 1110 Spring St., Silver Spring, Md. Phone: (301) 585-7100

C. H. McLaughlin, *President*

O. C. Romanelli, *Vice-President*

Lawrence Mollot, *Exec. Producer-Director*

John Newport, *Writer*

Ramsey Togo, *Writer*

Sol Potemkin, *Cameraman*

Henry Roger, *Scientific Photographer*

Walter Hertz, *Sales, N.Y. Office*

D. L. Whelchel, *Sales, Washington Office*

W. E. McMahon, *Technical Services*

Richard Fanizzi, *Art Director, N.Y.*

Wayne Proctor, *Art Director, Washington*

Edward Simmott, *Scenic Art*

Guy Gilbert, *Storyboard Artist*

SERVICES: Production of motion pictures, filmstrips, and recordings for TV industry and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. **FACILITIES:** Writers, directors, editors, and animation artists; 30'x40' sound stage with 16' ceiling. Also specialized scientific studio for micro, macro, and time-lapse photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Replace a Zipper* (Talon); *How to Set a Table* (International Silver); *Ground Stations for Communication Satellites* (Script) (General Telephone & Electronics); *Teamwork Pays Dividends* (Sylvania Electronic Systems); *Communication Tools for Management* (MRC).

**Medical Dynamics, Inc.**

330 W. 58th St., New York, N.Y. 10019

Phone: (212) 765-3950

(See complete data under Dynamic Films Inc. listing, this section)

MERCURY NEWSFILM, INC.

501 Madison Ave., New York, N.Y. 10022

Phone: (212) PL 2-2224

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *President, Executive Producer*

David P. Evans, *Vice President, Director of Sales*

Robert Rohnik, *Vice President, Director of Public Relations*

Samuel Kravitt, *Treasurer, Director of Cinematography*

Suzanne Holoeton, *Secretary, Adm. Director*

SERVICES: Production and distribution of TV Newsfilms and Cameos, silent and sound. Special assignments. **FACILITIES:** Editing, sound and lighting equipment; Arriflex, Auricon, Beaulieu, Kodak, Bolex and Eyemo cameras; animation and titling equipment, radio recording services, still photo services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The White Blackboard* (Eberhard Faber); *Courages Dancing Fashions* (DuPont); *New Mumps Vaccine* (Merck, Sharp & Dohme); *4-H Convention '67* (General Foods); *Forest Hills Tennis* (Campbell Soup); *World Boy Scout Jamboree* (Campbell Soup); *Paris Air Show '67* (Air France); *Outdoor Cooking* (American Gas Assn.); *U.S. Pathon Expo '67* (Clairol); *N.Y. Auto Show '67* (Renault)

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**NEW YORK PRODUCERS****METROVISION, INC.**

114 West 30th St., New York, N.Y. 10001
Phone: (212) 524-6650

Date of Organization: 1961

John P. Hudak, *President, Exec. Producer*

John Walek, *Secretary, Treasurer*

Carroll Owen, *Public Relations, Writer*

Nicholas Albano, *Producer*

John Douglas, *Production Manager*

Robert Hanley, *Art Director*

Andrew Ettinger, *Producer*

SERVICES: Motion pictures, filmstrips, slides for public relations, sales training, education, television, sales meetings. Specialized audio-visual consultant services. **FACILITIES:** Studios and offices equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Today's Stock Market* and *Men In White* (Metrovision); *Associate Nursing Degree* (Kellogg Foundation). **SLIDEFILMS:** *Industry Welcome* (Borough So. Plainfield, N.J.); *Travel to Canada* (Mercedith Publishing Co.); *U.N. Route to Peace* (United World Federalist); *The Plan* (Hospital Serv. Plan, N.J.); *Premiums Sales* (Nat'l Premium Sales Exec. Assoc.); *Building & Glass* (Better Homes & Gardens).

MOSS COMMUNICATIONS, INC.

270 Madison Ave., New York, N.Y. 10022

Phone: (212) 859-5233

Date of Organization: 1966

Jack Moss, *President*

SERVICES: 16mm motion pictures, slidefilms, slides, and sales meetings for training, education, and motivation; and budget-service on-location sync films. **FACILITIES:** Filming, editing and screening.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fantastic Journey* (Sperry & Hutchinson Co.); 1965 *Point of Purchase*; *Simulated PCMI Seminar; Bottler Intercivics* (Pepsi-Cola Co.); *Aids to the Handicapped* (AT&T). **SLIDEFILMS:** *How to Succeed in the Life Insurance Business Without Gambling; How to Succeed in the Life Insurance Business with Nickels & Dimes* (Metropolitan Life Insurance Co.); *Fancy Stitches* (Japan Trade Center); *This Is Custombook* (Custombook, Inc.). **TV COMMERCIALS:** for Japan Trade Center.

**MPO PRODUCTIONS, INC.**

(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: (212) 867-8200

Date of Organization: 1947

Branch Offices: Illinois: 528 N. Michigan Ave., Chicago, 60611. Phone: (312) 527-3680. Bill Bailey, *Manager*. California: 800 N. Seward, Hollywood 90035. Phone: (213) HO 6-3311. Mel Dellar, *Vice-President, Manager*

Judd L. Pollock, *Chairman*

Arnold Kaiser, *President*

William Sustman, *Executive Vice President and Secretary*

Marvin Rothenberg, *Vice-President*

Gerald Hirschfeld, *ASC, Vice-President*

Gustave Eisenmann, *Vice-President*

Hy Goldman, *Vice-President*

Marshall Stone, *Vice-President*

Morton Dubin, *Vice-President*

Sanford Greenberg, *Treasurer, VP*

Julius Barton, *Controller*

Michael Cimino, William Clayton, Al De-

Caprio, Charles Dulm, Ormond Cogh-

Burt Harris, Simon Hesera, Gerald Hirsch-

feld, Leonard Hirschfeld, Joseph Kell-

Marin Luccet, Murray Lerner, David

NEW YORK PRODUCERS

M P O PRODUCTIONS:

Menahan, David Nagata, Julius Potoscny, Bob Reagan, Lloyd Ritter, Marvin Rothenberg, Bert Spielvogel, Marshall Stone, Peter Tytla, *Directors*
Hal Arden, Jose diDonato, Gustave Eisenmann, Irwin Forster, Sheldon Friedman, Fred Grossinger, Kurt Lassen, Lewis Lehman, Judd Pollock, Lloyd Ritter, William Susman, *Producers*
Ralph Koch, *Vice President, Optico Div.*
Paul Petroff, *Director of Scenic Design*
Tony Brooke, Leonard Hirschfeld, Stan Meredith, Owen Roizman, *Directors of Photography*
Walter Bartner, Julian Bergman, Bennet Canarich, John Connolly, George Fineman, Dan Heiss, Harry Howard, Michael Kisver, Bob Lynch, Frank Madden, Barbara Mae, George Norris, Sam Ornstein, Henry Patcoff, Eva Radney, *Editors*
Erik Hazel, *Color Quality Control*
Enrique Bravo, Tony Brooke, Francis Grumman, Gerald Hirschfeld, Leonard Hirschfeld, Stan Meredith, Larry Pall, Owen Roizman, Bert Spielvogel, *Cameramen*

TAPE FILMS INC.—KENCO

Charles Abto, *General Manager*
Arthur Cofod, *West Coast Mgr.*
Donald Greenberg, *Production Manager*
Thomas Jones, *Warehouse Branch Mgr.*
Dorothy Latimer, *Accounting Mgr.*
Michael Ross, *Editor*
Noel Schiff, *Customer Service Mgr.*

SERVICES: Complete production of motion pictures for sales promotion, training, public relations and product demonstration. Filmed and videotape TV commercials. Distribution service to TV, stations, schools, etc. Film and live presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. Entertainment packaging for banquets, meetings, etc. Communications counseling. **FACILITIES:** (New York): Large self-contained studio center for sponsored films and videotaping; includes 9 sound stages with lighting, photographic, and sound equipment, make-up and dressing rooms, screening rooms, set construction shops, casting rooms, special effects shops; mobile units for on location photography; editing facilities, kitchens, paint shop, machine shop, recording studios; off-street ramps for loading. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (and videotape productions) *History of Tennis* (Philip Morris); *Michclob on Trial* (Anheuser-Busch); *Container 40-28* (United States Lines); *The Reclaimers* (Mined Land Conservation Conf.); *Armstrong Fiberglass Tire* (Armstrong Rubber Co.); *Masterminding the Computer* (Haskins & Sells); *One Hundred Million Dollars A Day* (Federal Home Loan Bank Board); *Silver* (Amer. Smelting & Refining, Anaconda, Hecla Mining); *Bob Considine Reports Airlift Vietnam* (American Airlines); *Congestive Heart Failure; Hypertension; Edema and Diuretics* (Hoffman-LaRoche). **SLIDEFILMS:** for American Optometric Assn. and G.P. Putnam & Sons. **TV COMMERCIALS:** for J. Walter Thompson; Doyle, Dane Bernbach; Ted Bates; Leo Burnett; Lennen & Newell; Benton & Bowles; Wells Rich Green.

MPO/Repeater Projector Division

461 Park Avenue South, New York, N.Y. 10016
Phone: (212) 867-8200
Don Woelfel, *General Manager*

MULLER JORDAN AND HERRICK, INC.

757 Third Ave., New York, N.Y. 10017
Phone: (212) MU 8-6900

Date of Organization: 1955
John T. Jordan, *President*
William F. Herrick, *Executive Vice-President, Charge of Audio-Visual Department*
Frank B. Muller, *Executive Vice-President & Treasurer*
John D. Lind, *Writer-Producer*
Ralph Nathan, *Producer*
Edward Chasins, *Director, Consumer Mktg.*
Mel Kalfus, *Director-Research*
Frank Pistone, *Audio-Visual Art Director*
Alex Palermo, *Staging Director*
Stephanie Reit, *Associate Producer*
Diane deStefano, *Associate Producer*
Sally Storrs, *Casting*
Alan Zwick, James Michelson, *A-V Sales*

SERVICES: Motion pictures, presentations and stage shows for industry; slidefilms and other audio-visual media. Service audio-visual print media and public relations accounts. **FACILITIES:** Staff writers, directors, art director, art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1967 Dealer Meeting, *Man in Motion*; 1968 Dealer Meeting, *People Business* (Shell Oil); *Home Sewing Presentation* (Donahue Sales). **LIVE SHOWS:** Fashion Press Road Show (Clairor); January Sales Meeting, April Trade Show (Thom McAn); *Six Little Fibers Went to Market, Sing a Song of Contract* (Dow Badische); Notion Show, Sears, Donahue Traveling Show; Sears, Donahue Training Show (Donahue Sales); AAMA Dallas Show (Celanese). **SLIDEFILMS:** Salesmen Presentation (Head Ski); Weatherall Presentation (Dow Badische); World Trade, Office Products, 100% Club Meeting (IBM); Media Presentation (Redbook); *How to Buy A Sweater* (J. C. Penney); *June Market* (Owens-Corning Fiberglas); *Your Next Order* (Chemical Engineering); IRD Presentation (Brown Shoe); *Printed Circuits* (FMC); Poverty (National Council of Churches). **SLIDE PRESENTATIONS:** *Here and Now* (Houss Beautiful); Puma Presentation (Monsanto); *When the Heat's On* (Babeck & Wilcox); Presentation of Expo 67 (Graphic Controls). **TV COMMERCIALS:** for Mobil Oil; Edison Electric Institute; Electric Heating Assn.

OWEN MURPHY PRODUCTIONS, INC.

666 Fifth Avenue, New York, N.Y. 10019
Phone: (212) PL 7-8144

Date of Organization: 1946
Paul Cohen, *President*
Eric H. Lawrence, *Vice-Pres. in Chg.*
Editorial
Emanuel Munos, *Editorial*
Arthur Kaplan, *Controller*

SERVICES: Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording; live and animation. Special editorial service for industrial photographic departments. **FACILITIES:** Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit; cutting rooms; recording room and insert stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Horizons Unlimited* (General Telephone & Electronics Inc.); *Computer Graphics* (American Telephone & Telegraph Co.); *A Statesman's Journey; Return to America; Animal Doctor* (U.S. Information Agency).

NESTINGEN FILMS

156 East 52nd Street, New York, N.Y. 10022
Phone: (212) PL 9-8260
Date of Organization: 1957
Don Nestingen, *President*
P. Burke, *Vice-President*

NESTINGEN FILMS:

Donovan Thesenga, *Production Manager*
Hugh Schuck, *Producer*

SERVICES: 16 and 35mm motion pictures for business and industry. **FACILITIES:** Cameras, lighting, sound and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fountain Equipment Sales* (Pepsi-Cola Co.); 1967 *Convention* (American Institute for Certified Public Accountants); *The Second Decade of Direct Reduction* (World Conference on Pre-reduced Ore); *Tracwelding* (Air Reduction Co.); *Air Conditioning* (ASII-RAE).

New Dimension Films, Inc.

71 West 35th St., New York, New York
Bernard Mann, *President*
(see complete listing under New Jersey)

NFL Films, Inc.

1 Rockefeller Plaza, Suite 791, New York, N.Y. 10020
Phone: (212) 765-2050
(See complete listing under Philadelphia, Pa.)



Fred A. Niles Communications Centers, Inc.

105 West End Avenue, New York, N.Y.
Phone: (212) SUsqnehamna 7-8770
Charles Ticho, *Vice President*
(See complete listing under Chicago area)

AMRAM NOWAK ASSOCIATES, INC.

254 West 54th St., New York, N.Y. 10019
Phone: (212) LT 1-3140
Date of Organization: 1960
Date of Incorporation: 1966
Amram Nowak, *President*
David Hoffman, *Vice Pres., Creative Director*
Robert Heller, *Production Director*
Jerry Pantzer, *Cameraman & Editor*
Sally Chaney, *Production Manager*

SERVICES: Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. **FACILITIES:** Editorial rooms, insert stage, animation, screening room, executive offices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Song of Arthur* (Metropolitan Life Insurance Co.); *The Elusive Enemy* (National Tuberculosis Association); *The Trouble with Eddie Barnes* (United Community Funds and Councils); *Quarry; Alix's Antiques; Contradancing* (U.S. Information Agency); *A Day with Tim Pace* (Nowak Associates); *A Simple Cup of Tea* (Agency for International Development); *World Within Our Reach* (Unitarian Universalist Church); *Target: Occupational Therapy; A Way of Life* (American Occupational Therapy Association). **TV SPOTS** (public service): for National Conference of Christians and Jews, National Association of Senior Workers, Save the Children Federation, Junior Achievement, Big Brothers of America. **TV COMMERCIALS:** for Bell Telephone Co. (N. W. Aver & Son).



Walter G. O'Conner Company

320 E. 52nd St., New York, N.Y.
Phone: (212) 753-3042
George A. McNulty, Jr.
(See complete listing under Pennsylvania)



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

PANEL FILM PRODUCTIONS, INC.

535 Fifth Avenue #611, New York, N.Y.
10017

Phone: (212) MU 2-8755

Date of Incorporation: 1959

Henry E. Knaup, *President*
Catherine Knaup, *Vice-President*
Alice Marzano, *Secretary & Treasurer*
Michael D. Rosenthal, *Executive Producer*
Alan E. Skog, *Associate Producer*
Richard Paul Stern, *Production Asst.*
Gary Borresen, *Editorial*

SERVICES: Motion pictures, filmstrips and slides, specializing in television test commercials. **FACILITIES:** Studio and location photography, editorial, sound recording, music and effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Pan American Airways (2); American Cyanamid; American Telephone & Telegraph Co. **TV COMMERCIALS:** for Colgate (5); General Foods (6); Jergens (6); and Proctor and Gamble (5).

PECKHAM PRODUCTIONS, INC.

9 East 48th Street, New York, N.Y. 10017
Phone: (212) PL 8-0490

Date of Organization: 1958

John L. Peckham, *President*
Harvey Yale Gross, *Vice-President*
Peter H. Peckham, *Secretary-Treasurer*
Tom Detienne, *Director of Sales*
Hoyt Griffith, *Editorial Director*

SERVICES: 16/35mm films and slidefilms—business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. **Commercials,** programs for TV in color and b&w; sales training, sales, advertising films. **FACILITIES:** Creative, production and editorial depts.; Arriflex cameras; also Techniscope camera, 16/35mm animation camera; sync sound recording equipment; complete 35mm transfer & mix facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Need for Decision; The Discoverers* (Union Carbide Corp.); *Best for Beginners; IBM System/360* (IBM); *A Time and A Place* (Avon Products); *The Light in Shadows* (E.I. duPont de Nemours & Co.); *The Reasons Why* (Stokely-Van Camp).

**PELICAN FILMS, INC.**

292 Madison Ave., New York, N.Y. 10017
Phone (212) OR 9-0670

Date of Organization: 1954

Branch Offices: Illinois: 410 N. Michigan Ave., Chicago. Phone: (312) 337-8116. Max Pride, *Producer*. Michigan: New Center Bldg., Detroit. Phone: (313) 871-4200. Ed Henry, Jr., *Producer*. California: Pelican Films of California, Inc. 1777 North Vine, Hollywood. Phone: (213) 469-5821. Tom Anderson, *Executive Producer*.

Thomas J. Dunford, *President*
Arthur J. Zander, *Vice-President/Secretary-Treasurer*

Marc T. Statler, *Vice-President/Executive Producer, Director*

S. William Aronson, *Vice-President, Sales*
Chris Eaton, *Director*

Thomas A. Anderson, *Executive Producer*
Lars Colonius, *Vice President/Director*

Max Pride, *Producer (Chicago)*

Ed Henry, *Producer (Detroit)*

Ruth Gench, *Production Manager*

James Bean, *Production Manager*

Bengt Sommerschild, *Senior Editor*

Jerry Kaufman, *Director Cameraman*

David Reisman, *General Production Manager*

PELICAN FILMS INCORPORATED:

Arthur Jacks, *Production Manager*
Jack Daniels, *Sales Representative*
Sam Sperber, *Sales Representative*
Bob Gold, *Print Service Manager*
Jack Farfel, *Controller*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. **FACILITIES:** Fully staffed and equipped animation studio (three Oxberry stands), editing, screening (35mm and 16mm), fully staffed and equipped live-action stages (55' x 90' and 60' x 120').

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Draw Me A Telephone* (Western Electric); *Wings for the Fleet; The Navy Motion Picture Program* (U.S. Navy); *Kitchen Carnival* (Shurfine Foods); *Begin at the End* (U.S. Steel).

PCS FILM PRODUCTIONS

12 E. 46th St., New York, N.Y. 10022

Phone: (212) OX 7-2765

Date of Organization: 1962

Gerald J. Multer, *President*
Joseph Block, *Vice President-Exec. Producer*
Alvin M. Roselin, *Vice President*
Peter Greenhill, Ray Salo, Anita Cinnamon, *Account Executives*
Wendy Friedman, *Production Asst.*
Willie Armstrong, *Script Editor*
Jim Bolles, *Art Director*

SERVICES: Production of television films for news, feature and women's programming. Also sales, training and educational films. Filmstrips, slide programs with special audio effects. European facilities for fashion photography. Special facilities for developing TV films for the promotion of TV specials and series. **FACILITIES:** Complete writing and research staff. Screening, conference rooms, motion picture and still photography. Distribution facilities for television programmers; news sports, women's.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Go! Show; Romp* (Pepsi Cola & Frito-Lay Inc.); *Tracy by the Sea* (West Point Pepperell, Inc.); *International Designers* (J. C. Pemney Co.); *Paris Fashion Shows* (Celanese Corp.); *Flip of A Vacation* (Mobil Oil); *New Aid for the Blind* (IBM). **SLIDEFILM:** *The Colonists Had A Word for It* (Ethan Allen Furniture).

PGL PRODUCTIONS, INC.

25 East 26th St., New York, N.Y.

Phone: (212) 559-3500

Henry Trettin, *President*
Alfred M. Viola, *Executive Vice-President & Producer/Director*

Anthony J. Ciccolini, *Vice-President*
Raymond Lofaro, *Vice-President Sales Mgr.*
Jack Goldsmith, *Vice-President Creative Dir.*

SERVICES: Industrial, educational films, and television films. **FACILITIES:** for international production through associates in Rome, London and Tokyo.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for American Gas Institute (J. Walter Thompson); Pan American World Airways (J. Walter Thompson); Westinghouse (McCann-Erickson); True Cigarettes (Foote, Cone & Belding).

Listing Data is Fully Copyrighted

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**NEW YORK PRODUCERS****PICTURE HOUSE**

2000 Longfellow Ave., East Meadow,
New York

Phone: (516) IV 6-5150

Date of Organization: 1955

Fidelis Blunk, *President, in charge of Production*

Jean Rigo, *Secretary-Treasurer*

SERVICES: Production of motion pictures for education, industry, advertising and public relations. **FACILITIES:** Personnel and equipment for 16 35mm production; location or studio. Editing department, animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *The Laborers in the Vineyard* (Warburg Lutheran Home for the Aging). Only title submitted.

PITTARO PRODUCTIONS, INC.

P.O. Box 425, Sta. C, Flushing, N.Y. 11367

Phone: (212) 835-6510

Date of Organization: 1965

Ernest M. Pittaro, *President*
Dolores Pittaro, *Secretary*

SERVICES: 35, 16mm motion picture and filmstrips for TV and non-theatrical purposes; special effects, trick cinematography, stop motion, animation. **FACILITIES:** Live-action stage, specially-modified equipment for stop-motion & trick work. Animation stand, fixtures for unusual effects. Two 35 and 16mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seeing; Touch; Hearing; Canadian Mining* (Eye Gate House, Inc.). **TV COMMERCIALS:** for Puffs (Dancer-Fitzgerald-Sample Inc.).

THE PLACE FOR FILM-MAKING, INC.

47 E. 44th Street, New York, N.Y. 10017

Phone: (212) 686-6922

Date of Organization: 1966

Joseph Lerner, *President, Producer-Director*
Gerakline Lerner, *Film Editor*
Gary J. Steinberg, *Production Asst.*

SERVICES: 16 35mm motion pictures and creative services. **FACILITIES:** Editing rooms, complement of specially-designed 35 16mm camera equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Sealtest, Aero Shave, Easy-Off Household Cleaner, Reynolds Tobacco and Nabisco.

PORT-A-FILMS PRESENTATIONS, INC.

422 Madison Ave., New York, N.Y. 10017

Phone: (212) 247-0335

Date of Organization: 1963

Hal Weiner, *President*
Charles Woodruff, V.P., *Production*
Jeff Newman, V.P., *Sales*
Gladys Freundmann, *Production Adm.*

SERVICES: Production and distribution of Super 8mm sales, training presentations; manufacturer of Port-a-Films' Presentations Programmed Instructor. **FACILITIES:** Production, editing and printing of motion pictures for distribution in Super-8.

MOTION PICTURES: *Self-Paced Training* (Super 8) series of five training films for IBM Office Products, Inc.; *Bellman Training* (Loews Hotels); *Wedgewood China* (Spelling and Schwartz).

• Look to these detailed reference listings for the facts to help make a resultful buying decision. Check the reference data.

NEW YORK PRODUCERS

PRODUCING ARTISTS, INC.

17 East 45th Street, New York, N.Y.

Phone: (212) 661-2131

Date of Organization: 1961

Robert McCahon, *President/Director*

Andrew C. Doyle, *Vice-President/Director*

Michael Minerva, *Editor*

Greg Zilboorg, *Cameraman*

SERVICES: 16/35mm motion pictures; videotape, TV films and commercials. FACILITIES: sound stage at 537 W. 59th St., New York City; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Ford 1968 Announcements* (J. Walter Thompson Co.); for R.C.A.; Brylcreem and Underwood (Kenyon & Eckhardt); Crest, Maxwell House (Benton & Bowles); Rambler (Wells, Riche, Greene); Skin Mist (William Esty); Duz, Downy (Grey Advtg.).

PRODUCTION CENTER, INC.

221 W. 26th Street, New York, N.Y. 10019

Phone: (212) OR 5-2211

Date of Incorporation: 1955

Himan Brown, *President*

SERVICES: 16/35mm motion pictures for theatrical and television use. Documentaries, TV commercials and sales presentations. FACILITIES: Stages in New York City—with 35/16mm equipment for filming, recording and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Golden Flame* (Federation of Jewish Philanthropies); *If I Forget Thee, O Jerusalem* (United Jewish Appeal); *What of Tomorrow* (Hebrew Union College).

DAVID QUAID PRODUCTIONS, INC.

111 E. 39th St., New York, N.Y. 10016

Phone: (212) 657-1890

Date of Organization: 1968

David L. Quaid, *President*

SERVICES: Producer of industrial, documentary, public relations, sales, education and TV films and commercials. FACILITIES: Full production facilities.

RECENT PRODUCTIONS AND SPONSORS

Newly formed company.



CARL RAGSDALE ASSOCIATES, INC.

318 East 45th Street, New York, N.Y. 10017

Phone: (212) 859-6575

(see listing Sun Dial Films this section)

THE RANK ORGANISATION

(Short Films Group)

444 Madison Avenue, New York, N.Y. 10022

Eugene Kaufman, in charge.

(see listing under London, England)

ROBERT YARNALL RICHIE PRODS., INC.

330 E. 46th St., New York, N.Y. 10017

Phone: (212) MO 1-1350

Date of Organization: 1948

Branch: West Northwest Highway, Dallas, Texas 75225. Phone: (214) EM 3-1292 (Preston Tower)

Robert Yarnall Richie, *President*

V. G. Richie, *Secretary-Treasurer*

Gilda T. Gold, *V. P. Chg. Production*

SERVICES: Motion pictures for TV, industrial, documentary, 35 & 16mm b&w and color; slide-motion; filmstrips; scripts and story board treatments. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras,

ROBERT YARNALL RICHIE PRODUCTIONS:

Magnasync sound on location; shooting staff for sets and special effects. Lighting for large industrial interiors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Directions in Modern Railroad* (Association of American Railroads); *Man from Air Express* (Air Express); *The Trans-Andean Pipe Line*; *Lone Star Gas* (Texaco Inc.); title undetermined (Collins Radio Corp.).

RMA, INCORPORATED

117 East 30th St., New York, N.Y. 10016

Phone: (212) LE 2-7083

Date of Organization: 1953

Rene J. Mechin, Jr., *President*

William J. Armstrong, *Art Director*

Brian M. McFadden, *Sales Manager*

SERVICES: TV graphics, commercials; industrial motion pictures; slide and slidefilm presentations. FACILITIES: Creative department; art and photo studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Television Lately?* (Sterling International). SLIDEFILMS: *Data*; *A.S.F.I.A.* (Bartell, Inc. for AT&T); *Appliances* (Family Circle); 20001 (McCall's).



ROSE-MAGWOOD PRODUCTIONS, INC.

1414 Avenue of the Americas, New York, N.Y. 10019

Phone: (212) PL 1-7000

Date of Incorporation: February, 1962

Branches: RMP Productions of California, 948

N. Cahuenga, Hollywood, Calif. 90038.

Phone: (213) 466-8561. RMP Productions

of Chicago, 203 N. Wabash Ave., Chicago,

Ill. Phone: (312) 372-8683. William Al-

then, *Ex. in charge*: RMP Ltd., 233 Jarvis

St., Toronto, Canada. Phone: (416) 366-

7917. Zale Magder, *Ex. in charge*: RMP

(U.K.) Ltd. 35 Curzon St., London, W. 1,

England. Phone: 493-5773. Robert J.

Kingsley, *Ex. in charge*.

Howard T. Magwood, *President-Producer/*

Director

James Rose, *Excc. Vice President*

Robert J. Rubin, *VP General Manager*

David Schermerhorn, *VP Production Manager*

Kenneth Drake, *VP Sales*

Lawrence F. Doheny, Nat Eisenberg, Joseph

Scanlon, *Producer Directors*

Ernesto Caparros, *VP Director of Photog-*

raphy

Peter Stingli, *Supervising Editor*

Leon Romaner, *Comptroller*

Richard Mabl, *Head, Print, Dept.*

SERVICES: Production of TV spots, business industrial, sales and training films. FACILITIES: Offices, studios, editorial and distribution facilities in N.Y.C.; branches in Los Angeles, Chicago, Toronto, and London.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Athabasca* (Sun Oil Co.).

TV COMMERCIALS: for Hi-C Fruit Drink (Mar-

schalk); Chase Manhattan Bank (Ted Bates);

Action for Transportation in New York, Inc.;

Gillette; Alka-Seltzer (Jack Tinker); Scotchgard

(Young & Rubicam); Genesee Beer (Wm.

Esty); Monsanto Acrylic Carpets; Cracker Jacks

(Doyle Dane Bernbach); Accent (Needham,

Harper & Steers); Airlines (Leo Burnett); other

national advertising agencies for national and

local advertisers.

Louis de Rochemont Associates Inc.

18 E. 48th St., New York, N.Y. 10017

Phone: PL 5-9710

(See complete listing under London, England)

ROSSMORE PRODUCTIONS

AND SELLING METHODS, INC.

51 East 42nd Street, New York, N.Y. 10017

Phone: (212) 682-3625

Date of Organization: May, 1959

Anne Koller, *Producer*

M. G. Baas, *Creative Director*

Gustave Hesse, *Production Manager*

SERVICES: sales promotion, consultation creation and production of live shows, motion pictures, sound slidefilms. FACILITIES: for research, development and creative only.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Pageant of Britain*; *Wings Over Africa*; *Treasures of the Orient*; *Hong Kong!* (British Overseas Airways); *The Drug News Story* (Drug News Weekly).

Ross Roy of New York

500 Fifth Avenue, New York, N.Y. 10035

Phone: (212) 565-3200

William A. Walker, *President*

E. J. Gardner, *Executive Vice President*

F. Henry Larson, Sr. *Vice President &*

Acct. Exec.

(See listing in Detroit, Mich. area)

KEN SACO ASSOCIATES, INC.

777 Third Ave., New York, N.Y. 10017

Phone: (212) 688-2015

Date of Organization: 1957

Ken Saco, *President*

Curt Lowey, *Executive Art Director*

SERVICES: Design, create and supervise production of films, filmstrips and slide presentations. FACILITIES: Design studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *LSP* (Metro-Goldwyn-Mayer Television); *Evolution of A Management Information System* (IBM). SLIDEFILMS: *Kodaschool '67* (Eastman Kodak Co.); *First Five Years* (St. Regis Paper Co.); *Memorability* (Fortune Magazine).

SAVAGE FRIEDMAN, INC.

151 E. 50th St., New York, N.Y. 10017

Phone: (212) PL 3-5900

Date of Organization: 1965

Harold Friedman, *President, Excc. Producer*

Lee Savage, V. P., *Creative Director*

SERVICES: Television commercials, films and motion pictures. FACILITIES: Studio, screening room and editorial department.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for AT&T (N.W. Ayer & Son); Nabisco (McCann, Erickson); Viek Chemical Co. (Benton & Bowles); Pepto-Bismol (Benton & Bowles).

SCREEN PROJECTS, INCORPORATED

880 Third Ave., New York, N.Y. 10022

Phone: (212) MU 5-5255

Date of Incorporation: 1965

William Noves, *President*

SERVICES: Motion picture, filmstrip and slide presentations for industry and TV. FACILITIES: Facilities available for location or studio photography and sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Last Island* (Nature Conservancy); *This Is Ford Country* (Metro Transit Adv.); *WOR-TV Sports Promotion Spots* (WOR-TV, New York). SLIDEFILMS: *The Case for International Media* (Newsweek International); *Lawrence Welk Sweepstakes* (Bristol Myers).

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SENECA PRODUCTIONS, LTD.

S E. 48th St., New York, N.Y. 10017

Phone: (212) PL 5-4141

Date of Organization: 1968

(absorbed Seneca Prods. Inc.)

Robert Gaffney, *President*

SERVICES: Industrial, television and feature motion pictures; special capabilities in 70mm exhibition films. **FACILITIES:** exclusive U.S. rights to M C S 70mm cameras; editing, sound library, recording, casting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Bridge to the Moon* (Nat'l Aeronautic & Space Adm); *Tower Allied Chemical*; *Oceanography—Science for Survival* (U.S. Navy); *Atomic Power—Service With Safety* (Atomic Industrial Forum); *Troublemaker* (theatrical feature release); *Motion* camera sequences for Expo 67 feature (Canadian National Railways); *Fortress of Peace*; 2nd unit photography on Stanley Kubrick's 70mm feature, *2,001—A Space Odyssey*. **TV COMMERCIALS:** (via Seneca III, joint venture); for KLM Airlines (Ogilvy & Mather); Eastern Airlines (Young & Rubicam); National Airlines (Papert, Koenig, Lois, Inc.).

SHOW ASSOCIATES INC.

150 West 55th Street, New York, N.Y. 10019

Phones: (212) 551-5420

Date of Organization: 1963

Rodney C. Chalk, *President*

Stan LoPresto, *Vice-President*

Sidney Eagle, *Secretary-Treasurer*

Sandra Horn,

SERVICES: Production of theatrical, training, TV, industrial and public relations films; still pictures, slide and filmstrip productions. **FACILITIES:** 35 16mm color, b&w; still photography 4x5, 120, 35mm. Equipment includes Auricon, Arriflex, Bolex, Nagra, Linhof, Rollei, Nikon. Location shooting, also underwater, aerial and microphotography. Studio and screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mexico Lost, Mexico Found; Fiesta Tapatia; Sea of Cortez; El Dorado Oeste* (Aeronautes de Mexico); *World in Your Kitchen II; Far Eastern Cuisine* (Corning Glass Works); *The Melting Pot; Gold Medal* (Campbell's Soup).

SKYLINE FILMS, INC.

501 Fifth Ave., New York, N.Y. 10017

Phone: (212) 956-1737

Date of Incorporation: 1963

Joseph F. McDonough, *President*

David Saperstein, *Vice-President*

Charles S. Adorney, *Vice-President*

Joseph Adler, *Sales*

Mrs. Wanda Rotz, *Editorial Supervisor*

Janette Kovba, *Production Services*

SERVICES: Motion pictures, television commercials, slidefilms and all areas of business communication including graphics. **FACILITIES:** Executive production offices; screening, editing; art and graphics department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Profit Eaters* (Geigy Chemical Co.); *Ric Cap* (American Flange); *Overture to Tomorrow; Piepe Dreams Come True; Systems Concepts at Duquesne; Missing Link* (Hewitt-Robbins, Div. of Litton); *Principles of Data Taking; Bridge from Funnel to Data* (Connecticut Gen. Insurance); *Teacher Simulation* (SRA Div., IBM); *Premiums* (AMF Premium Div.); *Mosler Multiplex System; Alarm Systems* (Mosler Safe Co.); **SLIDEFILMS:** *Cruikshank Teaching Program* (SRA Div., IBM); *Chute Detailing Guide* (Hewitt-Robbins, Div. of Litton). **TV COMMERCIALS:** Hey Lover, Litmus Test and Ground Coffee (Borden Co./

SKYLINE FILMS INCORPORATED:

Ross Row, N.Y.); *Circus—Refrigerator Air Conditioner "Cowboy"* (Westinghouse Int'l); *MGB-GT Anniversary Special* (British Motors Co./Reach, McClinton); *Man in Hospital* (Prudential Life Insurance Reach, McClinton); *Tiger & Club* (Esso McCann Erickson); *Adoption, Contribution and Foster Homes* (Children's Aid Society).

STEEG PRODUCTIONS, INC.

701 Seventh Ave., New York, New York

10036

Phone: (212) LT 1-5470

Date of Incorporation: 1960

Ted Steeg, *President*

Peter Funk, *Executive Producer*

David Gordon, *Director of Sales*

William Boal, *Producer/Director*

Joanne Kaminsky, *Secretary/Treasurer*

Michael Glyn, *Director/Editor*

John Schmerling, *Chief Editor*

Bert Salzman, *Production Manager*

Robert Hutchinson, *Prod. Mgr. (West Coast)*

Robin MacDonald, *Production Supervisor*

SERVICES: Producers of motion pictures, filmstrips and presentations for television, business education and government. **FACILITIES:** Offices, conference rooms, screening rooms, editing rooms, and production facilities and equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pow Wow Now* (Yardley of London, Inc.); *Consumer Dialogues* (Family Circle Magazine); *Pittsburg; Mass Into Energy* (Westinghouse); *Solution To B* (Television Bureau of Advertising); *GO-GO France* (French Government Tourist Office); *The Builders* (Newsweek Magazine); *Challenge* (Business Week Magazine); *Precision; BEMA Presentations; A Little Bit Better; The Only Way to Go; Service* (IBM Corp.); *Film on Films* (McGraw-Hill); *Buttonwood Day* (New York Stock Exchange); *The World of Tea* (Nestle's); *Coffee House Rendezvous* (National Coffee Assn.); *Competitive Edge* (J. Walter Thompson); *The House that Jack . . . and Eddie . . . and Paul Built* (United World Films). **SLIDEFILMS:** *Mud on His Boots . . . Management on His Mind* (Bittenheim Publications); *Beer Presentations: 1967* (Life Magazine); *Hole in the Head* (McGraw-Hill); *Visual Fable* (Eastman Kodak); *Health Insurance* (Prudential Life Insurance); *Directory Listing Accuracy* (A.T.&T.); *Design, Installation-Maintenance* (Electrical Construction & Maintenance). **TV DOCUMENTARY:** *The World of Paul Taylor* (Harris Communications Corp.). **TV COMMERCIALS:** for Gimbel's (Lando, Inc.).

SIDNEY J. STIBER PRODUCTIONS, INC.

134 E. 25th St., New York, N.Y. 10016

Phone: (212) MU 5-5516

Date of Organization: 1951

Sidney J. Stiber, *President*

Charlotte R. Stiber, *Vice President*

Harold Seidon, *Cinematographer*

Michael Wilson, *Production Mgr.*

Antoine Amant, *Traffic*

SERVICES: TV commercials, industrial films, government films, public relations films. **FACILITIES:** Complete motion picture sound stage, editing, production facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In the Hands of Professionals; Satellite Communications*; (Pan Am); *Demba in Action* (Acan). **SLIDEFILMS:** *The Airline Pilot* (FSL). **TV COMMERCIALS:** for Hasbro toys (Fletcher-Richards).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.



NEW YORK PRODUCERS



HENRY STRAUSS & CO., INC.

31 West 53rd St., New York, N.Y. 10019

Phone: (212) PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *President, Executive Producer*

Robert Wilmut, *Vice-President, Producer*

Marvin Drever, *Producer*

Walter Rothschild, *Production Manager*

William Hagens, *Vice-President, Training*

Mary Lynn Hanley, *Distribution*

SERVICES: Internal and external communications, including public and employ attitude development; education, sales training; sales promotion; community, customer and industrial relations; management and staff training, through programmed motion pictures (excluding TV commercials). Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. **FACILITIES:** All necessary for research, planning, programming and the creation and production of these media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Africa—East and West* (Pan American World Airways); *At My Age* (U.S. Employment Service); *A Straight Pitch* (American Telephone & Telegraph Co.); *From Where I Sit* (U.S. State Department); *In A Diamond's Glow* (DeBeers).



STURGIS-GRANT PRODUCTIONS, INC.

32S East 41th Street, New York, N.Y. 10017

Phone: (212) 659-4994

Date of Organization: 1948

Warren Sturgis, *President*

Benedict Magnes, *Vice-President & General Manager*

Wynne S. Eastman, *Associate Medical Producer*

William T. Mueller, *Production Supervisor & Chief Cameraman*

Orestes Calpini, *Art Director & Animator*

Charles E. Dutches, M.D., *Medical Consultant*

SERVICES: Educational, industrial and documentary films and filmstrips; special emphasis on medicine, health and science; animation of all types, scripts and storyboards; TV commercials; demonstration films; foreign language adaptations; service work; Cinographic exhibits. **FACILITIES:** Mitchell and Arriflex 16 35mm cameras; special timelapse, cinephotomicrographic, and endoscopic camera equipment; two 16 35mm Osberry animation cameras and stands, full art studio; sound stage, sets; recording, editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cholecystectomy & Cholelithotomy* (Frank Glenn M.D.); *The Critical Balance* (Pfizer Laboratories); *Cystic Fibrosis* (Cystic Fibrosis Research Foundation); *Disposable Drapes* (Johnson & Johnson); *Emergency Care of the Injured Patient* (parts I and II) (Johns Hopkins Hospital); *Esso Film Series #3* (Esso Chemical Co.); *Functional Anatomy of the Mitral Valve* (American Heart Assn.); *Grand Mal Epilepsy* (Averst Laboratories); *New Concepts in Psychiatric Management, Nutritional Therapy* (E.R. Squibb & Sons); *Teaching Adults* (Lutheran Church in America); *Uterine Cancer* (American Cancer Society).

All The Facts You Need to Know

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current productions made by these listed companies

NEW YORK PRODUCERS

JOHN J. SUGHRUE & CO., INC.

330 Madison Ave., New York, N.Y. 10017
Phone: (212) 661-5585

Date of Organization: 1965

Date of Incorporation: 1965

John J. Sughrue, *Exec. Producer-Director*

Francis X. Maguire, *Vice President*

Finnbarr Harvey, *Producer*

Kathleen McCartney, *Associate Producer*

William Birch, *Director of Photography*

Marion Evans, *Director of Musical*

Productions

Aram Boyajian, *Supervising Film Editor*

Shirley Goldberg, *Office Manager*

SERVICES: Motion picture production from conception and design through all production functions, including original music and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for New York State; Anacanda Wire and Cable Co.; Printing Corp. of America; Kinney-National Services; Consolidated Edison Co. of New York and others.



SUN DIAL FILMS, INC.

315 East 45th St., New York, N.Y. 10017

Phone: (212) 859-6575

Date of Incorporation: 1944

Branch Offices: Sun Dial Films, Inc. 1100

22nd St., NW, Washington, D.C. 20037.

Phone: (202) 223-1262; David C. Fuellhart, *Exec. Producer in Charge*.

Sun Dial Films, Inc., 16036 Tupper St.,

Sepulveda, Calif. 91343. Phone: (213)

894-6291; Frank Coughlan, *Exec. Producer*

in Charge.

Carl V. Ragsdale, *President*

Hardy Glenn, *V.P. & Exec. Producer*

Tom Carroll, Jr., *Writer-Director*

Donald B. MacLeod, *Production Manager*

David Askling, *Executive Producer*

Phillip Santry, *Animation Director*

David Donovan, *Head, Editorial Dept.*

Sylvia Boden, *Comptroller*

SERVICES: Motion pictures and slidefilms for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Offices, screening and editing rooms; complete production facilities including extensive technical animation staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *While I Run this Race* (Office of Economic Opportunity); *Dash* (8 films, Gyrodyne Corp. of America); *Capabilities* (Thiokol Chemical Corp.); *Star I and Star II* (General Dynamics Corp.); *Generators* (U.S. Army); *Profile of Sea Power; Traditions Old and New; The Sea is a Special Place; The Navy Advisor in Vietnam; The Small Boat Navy; The Submariners* (U.S. Navy); *Versatile Avionic Shop Test System* (PRD Electronics).



Tapex

305 E. 46th St., New York, N.Y. 10017

Phone: (212) OX 7-6655

(See listing of Filmex, Inc. this section)

Tapex Express

300 East 46th St., New York, N.Y. 10017

Phone: (213) OX 7-6655

Ben Rachlis, *Executive in charge*

(See listing of Filmex, Inc. this section)



TELIC, INC./TELIC PRODUCTIONS

630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) 582-3480

Date of Incorporation: 1956

Elwood Siegel, *President, Executive Director*

Edward F. Boughton, *Vice-Pres., Exec. Prod.*

Philip F. Brennan, *Production Manager*

Michael J. Sakara, *Asst. Program*

Development

Stuart M. Brooks, *Production Coordinator*

Willy Bass, *Construction & Maintenance*

Nancy Dean Conrad, *Office Manager*

Sarah R. Stein, *Secretary*

SERVICES: Motion picture designers and producers; audiovisual program consultants. Script-to-screen service for business, industry, agriculture, education, government & TV. Maximum security project department; live action and/or animation. Maximum security project dept. Specialists in application of 8mm projector techniques in marketing and education. Writers, directors, cameramen, soundmen and editors for "in plant" co-production assignment. FACILITIES: for 35/16mm color and b&w production; offices and studio; electrical, grip, prop equipment, carpentry shop; recording studio; screening, editorial and conference rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rx for Hydraulics Cost Control; Gear Lubrication; Infra-Red Oil Analysis; Rust Prevention* (Mobil Oil Corporation); *The Ceiling Doctor*, AMPS; *Tippcanoe* (Armstrong Cork Company); *The High-Speed Hay Team; Western Haymaking Systems; Canadian Centennial; Rolabar Rakes; Small Balers; Forage Harvesters; Combines* (New Holland Division, Sperry-Rand Corporation); special films (U.S. Department of Defense). THEATRICAL & TV COMMERCIALS: Procter & Gamble-Crisco Oil (Compton) Armstrong Cork-One-Step Wax (B.B. D. & O); Rival Pet Foods (Dancer, Fitzgerald & Sample); Colorforms, Inc.-Monster Putty, Dr. Doolittle, Raggedy Ann, Miss Weather Girl (Fladell, Winston, Pennette); Bishop Industries-Hazel Bishop Cosmetics, Plus White Plus (Spade and Archer); and for New Holland Division.

TMI PRODUCTIONS, INC.

145 East 49th St., New York, N.Y. 10017

Phone: (212) PLaza 2-2635

Date of Incorporation: 1966

Sidney M. Maran, *President*

Stanley Turtlebub, *Executive Vice-President*

Helene Forbes, *Production Assistant*

Susan Zverman, *Production Assistant*

SERVICES: Corporate and product motion pictures; theatrical short subjects; public relations films; sales training programs and filmstrips; sales meetings and industrial shows. FACILITIES: Complete production and distribution; audiovisual marketing and merchandising; counseling geared to corporate objectives.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Was the Mary; The World's Richest Horse Race* (Paramount Pictures, Pepsi-Cola Co.); *This is Versatility . . . C-60 Luminaire* (Armstrong Cork Co.); *Aids to the Handicapped* (American Telephone & Telegraph Co.); and *This is G.A.C.* (General Acceptance Corp.).

TOMLIN FILM PRODUCTIONS, INC.

405 Lexington Ave., New York, N.Y. 10017

Phone: (212) OXford 7-0003

Date of Organization: 1939; Inc. 1946

Frederick A. Tomlin, *President*

TOMLIN FILM PRODUCTIONS:

SERVICES: Production of sales promotion, institutional, and industrial motion pictures; sound slidefilms, wide-screen slides and filmstrips; standard slides and filmstrips; side-motion pictures. FACILITIES: Photographic studios with front light projection system; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm Picture and Track interlock projection; 16mm motion picture cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Brandeis* at 20 (Brandeis University); *Seagram City* (Seagram Distillers); *Pro Brush Jet Stream* (J. Walter Thompson Co.). SLIDEFILMS: *Simmons Turns It On* (Simmons Co.); *Pan American Managers Meeting* (Pan Am Airways); *1st Quarter Darvon Presentation* (Eli Lilly-J. Walter Thompson); *Annual Meeting; Architectural School Program - Curtain Wall* (Copper Development Assoc); *Report to Stockholders; Cool Whip-A Star is Born* (General Foods Corp); *Custom Cut Conveyor Belting* (Uniroyal); *Maximum Sales & Profit Per Square Foot District Managers Meeting* (J.C. Penney Co.); *Faced* (U.S. Plywood Co.); *The Story of Ted Gray* (Metropolitan Life Ins. Co.). MULTI-SCREEN PRESENTATIONS: *5 Decades of U.S. Foreign Policy* (Foreign Policy Association); *Field Managers' Seminar* (Colgate Palmolive Co.); *ABC Records Distributors Meeting* (Contempo Productions, Inc.).

TRAINING FILMS, INC.

150 West 54th St., New York, N.Y. 10019

Phone: (212) CO 5-3520

Affiliate: TFI Productions, Inc.

Date of Organization: 1948

Robert A. Lightburn, *President*

SERVICES: Specialize in production of industrial and educational filmstrips and slides; non-theatrical 35/16/8mm motion pictures for industry, TV and theater; filmographs, easels, booklets, etc. Consultants on audio-visual presentation for meetings; mobile training schools for dealers. Distributors of A-V equipment. Tape and disk recording and duplication; duplication of film and tape for Beseler Salesmate and continuous 8mm sound projectors. Wide-screen panoramic and multi-projector filmstrip presentations. FACILITIES: Animation and live action facilities in the U.S. and abroad; 35mm Oxberry equipment. Research, writing, graphic arts, photographic arts, narration.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Crash* (Automotive Industries Assoc.); *UBS Service Film* (United Billing Systems Inc.); *Cooling System Care for Safety* (Union Carbide Corp.); *Super-Market Image* (Personal Products Co.); *Value Analysis Standardization* (National Assn. of Purchasing Agents); *Drug Store Image* (Personal Products Co.); *Facts and Fantasies of Filter Sales* (Puro-lator Products).

JOSHUA TREE PRODUCTIONS, INC.

43 W. 47th Street, New York, N.Y. 10036

Phone: (212) CO 5-5800

Date of Organization: 1964

David W. Funt, *President*

Robert J. Sam, *Vice President*

Richard Weinman, *Vice President, Production*

Annika Salomon, *Sales*

Barry Prince, *Supv. Editor*

SERVICES: TV commercials, business & educational films & filmstrips; scripts; editorial services. FACILITIES: Creative department; art department; sound stage; 16/35mm production, editing & screening rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rules to View A Zoo By; Josh Gets A School; David Won't Be Here Today; Let's Share A See Saw; The Puppet Show Caper* (McGraw-Hill Films). TV COMMERCIALS:

JOSHUA TREE PRODUCTIONS:

CIALS: for Mountain Dew (Ogilvy & Mather); Post Cereals, Downy, Redbook (Grey); and Crisco (Compton).

**TV-FILM GRAPHICS, INC.**

369 Lexington Ave., New York, N.Y. 10017
Phone: (212) TN 7-3330

Date of Organization: 1945
Bernard Rubin, *President*
Lee Blair, *Secretary-Treasurer*
Harold Wondsel, *Vice President, Production*
Arthur Schuman, *Controller*
Don Franklin, *TV Sales*

SERVICES: Documentary, educational public relations, training, informational and TV commercial films in 35mm and 16mm, both color and b&w. FACILITIES: Fully equipped and staffed 15,000 sq. ft. studio; independent animation and special effects departments; optical effects department with optical film laboratory; editing and service departments.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Foreign Steel* (American Iron & Steel Institute); *The Strength and Structure of Alloys* (International Nickel); *Destiny on the Waters*; *Scas of Liberty* (U.S. Navy); *Challenge and Opportunity* (National Security Agency); *Henningson Model #10* (Henningson Foods); *Research in the Upper Atmosphere* (NASA).

UNITED STATES PRODUCTIONS, INC.

5 East 57th Street, New York, N.Y. 10022
Phone: (212) PLaza 1-1710

Date of Organization: 1946
Francis C. Thaver, *President*
Bob Dierbeck, *Producer*
Tom Hollyman, *Producer-Director*
Stowe Phelps, *Producer*
Bert Shapiro, *Producer-Director*
Clem Stigdon, *Producer-Director*
Elaine, Senf, *Production Coordinator*

SERVICES: Production from conception through printing and distribution for theatrical, television, educational and industrial motion pictures sound slidefilms. FACILITIES: Complete production facilities; color, b&w.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Polaris Subsystem* (Sperry Gyroscope Co.); *African Album* (Maxwell Evans & Assoc.); *America in Transition*; *Conquerors of the Wilderness* (National Gallery); *Stockholders Report* (Cities Service Co.). SLIDEFILMS: *Conquered Land*; *The Revolution*; *Lake Titicaca*; *Festivals* (Research Institute for the Study of Man).

UNIT-ONE FILM PRODUCTIONS, INC.

723 Seventh Ave., New York, N.Y.
Phone: (212) JU 6-5550

Date of Organization: 1960
Herman W. Kitchen, *President and Producer*
Ken Lappin, *Business Manager*
Peter Sabino, *Production Manager*
Dietmar Carstens, *Art Director*

SERVICES: Complete film production, specializing in underwater and aerial filming. Documentary educational and industrial films. Complete location production equipment including six place aircraft.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Animal Secrets* (15 films-NBC); *Five Stop Service* (Shell Oil Co.); *A Time for Risk* (Episcopal Church); *Bringing Up Your Puppy* (Gaines Research Center); *How Man Learns from Nature* (series of single concept film loops).

UNIVERSITY FILMS, INC.
(William P. Gottlieb Co.)

36 West 60th St., New York, N.Y. 10023
Phone: (212) 551-5552

Date of Organization: 1949
William P. Gottlieb, *President*
Walter E. Schaap, *Vice-President*
Aida Golt, *General Manager*
Ed Dahlin, *Art Director*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *World of Work*; (McGraw Hill Book Co.); *A New Structure for the League Today* (National League for Nursing); *Art by Talented Teenagers* 1967 (Scholastic Magazine); *Skyline Series*; *Slide Group for General Psychology* (McGraw-Hill).

VAN PRAAG PRODUCTIONS, INC.

250 W. 54th St., New York, N.Y. 10019
Phone: (212) 245-1050

Date of Organization: 1952
Branch Offices: Michigan: 1933 Vernier Rd., Grosse Point, Mich. 48236. Phone: (313) 884-4470. Mackinnon Scott, *Sales representative*, California: 1228 N. Vine St., Hollywood 90038. Phone: (213) HOLlywood 2-2341; C. Keilus, *Manager*. Florida: Studio City-1954 N.E. 151st St., North Miami 33162. Phone: (305) 949-4557; Jerry Winters, *Manager*

William Van Praag, *President*
Eric Camiel, *Director*
Rubin Shapiro, *Sales Director*
Howard Schaller, *Sales Director*
Maurice Kalker, *Comptroller*
Anita M. Palumbo, *Secretary Business Mgr.*
Robert N. Van Praag, *Production Manager*
Charles Carrubba, *Editor*

SERVICES: 35 16mm color, b&w motion pictures for commercial, industrial, educational, promotional, government, documentary and theatrical presentations; slidefilms and distribution. FACILITIES: Sound stage, full editing facilities plus multi-media projection and closed circuit television.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World of Dance* (Arthur Murray Dance Studios); *Cadet Honor Code* (U.S. Air Force). SLIDEFILM: *Vanovision* (A.V.E.). TV COMMERCIALS: for Burlington Industries; Volkswagen; Heinz (Doyle Dane Bernbach); DuPont (F. H. Hayhurst); General Foods (Ogilvy & Mather); Heublein (Marschalk Co.); Lever Bros. (SSC&B); Maidenform (Norman, Craig & Kummel); McKesson & Robbins (Kane, Light Gladney); Proctor & Gamble (Benton & Bowles).

VAVIN, INCORPORATED**Video and Visual Information Films**

236 East 46th Street, New York, N.Y. 10017
Phone: (212) 652-1624

Date of Incorporation: 1948
Branch Offices: Paris: 72 Boulevard Raspail, Paris VI, France. Phone: 924-5050. M. Jean Pages, *Production Manager*. Switzerland: 31 Grande Rue, Geneva, Switzerland. Phone: 26-21-27. N. Z. Moreno, V. P. & *Manager*.

Richard de Rochemont, *President, Ch. of Bd.*
Gerald E. Weiler, *Exec. Vice-President*
N. Z. Moreno, *Vice-President*
Ruth Teksino, *Secretary, Asst. Treasurer*

**NEW YORK PRODUCERS****VAVIN INCORPORATED:**

SERVICES: Documentary, industrial public relations and travel films for theatrical, non-theatrical and TV distribution. Production of closed-circuit telecasts. FACILITIES: Production and editorial for 16 and 35mm color, b&w, in U.S. and overseas.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pisqui No. 1* (Aguaytia Group and Mobil del Peru); *Football's Newest Star* (Stokely-Van Camp); *Cargo Handling* (Seaboard Airlines); *Boost for Local Air Service* (Trans World Airlines); *News Film Series* (Reader's Digest Assn.); *News Film Series* (American Iron & Steel Institute); *Annual Awards Presentation* (Overseas Press Club of America).

**VIAFILM, LTD.**

333 Park Avenue, South, New York, N.Y.
Phone: (212) 777-0100

Date of Organization, May, 1967
Voli Vidor, *President*
Ira Marvin, *Vice-President*
Paul Heller, *Producer*
Loet Farkas, *Production Coordinator*
Andy Balash, *Editor*

SERVICES: TV commercials, industrial and documentary films, motion pictures. FACILITIES: Insert stage, complete 16 and 35mm editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Clean Up With Mobil* (Mobil Oil Co.); *Astro Turf* (Monsanto). TV COMMERCIALS: *Woman—60* (Dentu-Creme/Grey Advtg.); *Passport 360* (P102/Gumbinner-North); *The Golden One* (Sealtest/N.W. Ayer); *Egg* (Playtex/Ted Bates); *Wax Skipper* (Prolog/Grey Advtg.); *Recipe* (Lever Bros./S.S.C&B); *Line Up*; *Subjective Camera*; *Junkyard*; *Memory*; *Reverse Accident*; *Accident Report*; and *Ambulance* (Liberty Mutual/BBDO).

VIDEOTAPE CENTER**(Videotape Productions of New York Inc.)**

101 West 67th Street, New York, N.Y. 10023
Phone: (212) TR 3-5500

John R. Lanigan, *President*
George K. Gould, *Exec. Vice President*
Nathan Weiss, *Treasurer*
William Boyd, *Controller*
Thomas Tausig, *VP Dir., Programming*
Charles Holden, *Director Production*
Donald Collins, *Chief Engineer*
Edgar Grower, *Commercial Sales Manager*
Joseph Conte, *Advertising Mktg. Director*
Joseph J. DiBuono, *Dir., Creative Development*

Will Roth, *Director, Creative Services*
Jack Kelly, *Production Manager*
John Meiklejohn, *Dir. Tape Operations*
Adrian Riso, Hal Stone, *Directors*
Richard DeMaio, Dennis Harrington, Frank Hefferen, Berney Jones, Robert VanBuren, *Producers*
Glenn Botkin, Rick Chapman, Howard Giordano, Louis Selener, Account Execs
Philip McEneny, *Mgr. Scheduling Estimating*
Jaim Moran, *Asst. Mgr., Scheduling Estimating*



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

NEW YORK PRODUCERS

VIDEOTAPE PRODUCTIONS OF NEW YORK:

SERVICES: TV commercials, business, industrial and sales training films. B&W and color. High band color recorders to produce, edit and duplicate; film transfers to tape, piggybacks, 24 hr. traffic Dept. service to TV stations.

RECENT PRODUCTIONS AND SPONSORS

TV PROGRAMS: *St. Joan* (G. Schaefer, Hallmark Hall of Fame); *A Case of Libel* (David Susskind/ABC); *The Nurses* (Plautus Productions, Soap Opera); *Ballet Program* (NET); *Advanced Management Research* (Dennis Kane); Pan American Airways Sales Presentation; Buick Sales Presentation. TV COMMERCIALS: for Aerowax (McCann-Erickson); Chevrolet (Campbell Ewald); Crest Toothpaste and N-P 27 (Benton & Bowles); Best Foods (Dancer-Fitzgerald & Sample); Shell Oil Co. (Ogilvy & Mather); Waring Blender (Zakin Co.); Ballantine Beer (Sullivan, Stauffer, Colwell & Bayles); Noreen (Richard K. Manoff); Reef and Ford (J. Walter Thompson); Eastern Airlines (Young and Rubicam); Fresca (McCann Marschalk); Franklin National Bank (Duncan Brooks); Fact Toothpaste (Grey Adv.); Chase Manhattan Bank (Ted Bates); Wink (J. M. Mathes); Oldsmobile (D.P. Brother); Florida Citrus (Lennen & Newell) Phillip Morris (Wells Rich Green); A.T.&T. (N.W. Ayer); N. Carolina Nat'l Bank (Cargill Wilson & Acree); Winston (Wm. Esty); Goodyear (Norman Malone); Coty (Warren Muller Dolobowsky); Avis (Doyle Dane Bernbach); Geritol (Parkson); Alcoa (Fuller Smith & Ross); Hertz (Carl Ally).



VISION ASSOCIATES, INC.

680 Fifth Avenue, New York, N.Y. 10019

Phone: (212) Circle 5-2611

Date of Organization: 1959

Lee R. Bobker, *President*
Irving L. Oshman, *Vice-President*
Helen Kristt Radin, *Vice-President*
Sid Aronson, *Executive Producer*

SERVICES: Producers of motion pictures, slide-films, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all facilities for production of film, tape, theatrical and audio-visual media.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Road* (Frontier Nursing Service of Weadover, Ky.); *The Mind-Benders* (U.S. Food and Drug Administration); *Jeopardy* (The Wm. S. Merrill Co.); *Operating Systems 360* (IBM); *Wings to Venezuela* (Pan American World Airways); *What Finer Purpose* (Institute for the Crippled and Disabled, 4); *In Our Time* (Council of Jewish Federations and Welfare Funds); *The Family* (McGraw-Hill 8 film series); *Where There's Hope* (Boys Clubs of America); *Behind the Scenes* (Girl Scouts of the U.S.A.); *The Price of a Life* (The American Foundation/Institute of Corrections). SLIDE-FILMS: *Strengthening American Education* (Office of Education). TV SPOTS: for Boys Clubs of America, Girl Scouts of the U.S.A., Save the Children Federation, National Education Association.

VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017

Phone: (212) MU 3-3513

Date of Incorporation: 1955

Robert C. Taylor, *President*
Manuel Garcia Rey, *Executive Vice-President/Creative Director*
Marvin H. Green, Jr., *Senior Vice-President*
Jack Lane, *Account Group Supervisor*

VISUALSCOPE INCORPORATED:

Robert Stringer, *Director/Composer*
Thomas McNally, *Production Supervisor*

SERVICES: Audio-visual presentations including the Visualscope, 35 and 16mm filmographs, 35 and 16mm live action, slides, flipcharts, Vu-Graphs and spectaculars staged for sales meetings, sales promotion and training, public relations, corporate stockholders meetings, motivations. FACILITIES: Art department, photographic studio, staff writer, projection equipment and editing facilities. Trained personnel for staging and projection of presentations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Money Management*; *Step into Banking* (American Bankers Assn.); *A Very Special Season*; *Television DMA* (American Broadcasting Co.); *Voyage to Akimera* (Institute of Life Insurance); *Herc's How* (Heublein); *What Teachers See* (Metropolitan Life Insurance Co.). SLIDEFILMS: *The Second Safe* (Bank Public Relations and Marketing Assn.); *Soft Imperial* (Lever Bros.); *VO-Expo* (Seagrams); *Trutone* (American Can Co.); *Fluid Fertilizers* (TVA); SALES MEETINGS AND SHOWS: *Power Mark* (General Electric) '67 *Spring Garavan* (Van Hensen); *Knit One* (DuPont); *Spirit of '75* (Acme); *Year of the Dealer* (Winchester).

VPI PRODUCTIONS, INC.

A Division of Electrographic Corp.

321 W. 44th Street, New York, N.Y. 10036

Phone: (212) JU 2-8082

Subsidiary Companies: Video Editors, 78 E. 56th St., New York, (212) JU 2-8082; Video Editors East, 30 E. 40th St., 151 E. 50th St., New York, (212) 2-8082; VPI Color Center, Video Prints, Video Opticals, VPI Color Lab, 410 E. 62nd St., New York, (212) 838-3900; VPI and Video Prints Inc., 1515 N. Western Ave., Hollywood, Calif. (213) HO 6-8691; Video Editors, Video Opticals & Video Prints of Illinois, 450 E. Ohio, Chicago (312) 787-2500; Rough & Ready Films, Inc., 321 W. 44th St., New York (212) JU 2-8082; VPI Films, Inc., 1515 N. Western Ave., Hollywood, Calif. (213) HO 6-8691.

George Tompkins, *President*
Sheldon B. Satin, *Executive Vice Pres.* (Corp.)

A. J. Miranda III, *Exec. VP in Chg. of VPI N.Y. Operations*

Peck Prior, *Exec. VP in Charge of VPI Calif. Operations*

William E. Huston, *Vice President & National Sales Manager*

Alfred E. Mendelsohn, *VP, General Sales Mgr.*

Charles Manna, *N.Y. General Mgr.*
Robert C. Winkler, *President, Video Prints*
Harvey Schlags, *Exec. VP, Video Editors*

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for N. W. Ayer & Son; Ted Bates; Benton & Bowles; Campbell-Ewald; Leo Burnett; Compton Adv.; Doyle Dane Bernbach; J. W. Thompson; Foote, Cone & Belding; Grey Advertising; Wm. Esty and others.

ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N.Y. 10036

Phone: (212) Circle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*
Martin J. McIntyre, *Vice-President in chg., Photographic Dept.*
Florence Hewitt, *Secretary, Production Co-ordinator*
Edward A. Bendell, *Account Executive*

SERVICES: Planning and production of live-action and animated motion pictures, sound slidefilms (single and double frame format), VuGraphs, slides, multi-media systems and materials. Slide

ROGER WADE PRODUCTIONS:

development in specific-application audio-visual equipment and presentation materials. FACILITIES: Studio; art department; editing; dark-rooms; Oxberry 16-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; slide-laminating equipment, machine shop and electronics shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *This is Foster Wheeler* (Foster-Wheeler); SLIDEFILMS: *You Are the Store* (Uniroyal); *The Mitchell Story* (Texaco, Inc.); *This is Singer* (Singer Co.); *The Uncommon Man* (Sports Afield).

ROBERT WARNER PRODUCTIONS

7 East 78th St., New York, N.Y. 10021

Phone: (212) RII 4-7979

Date of Organization: 1959

Robert Warner, *President*

SERVICES: Live, film and tape programs and commercials. FACILITIES: For every type of photography, special effects and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Scies of five motion pictures, featuring Harry Belafonte, produced in 1967 for television release* (American Diabetes Association).



W C D, INC.

1600 Broadway, New York, N.Y. 10019

Phone: (212) CI 7-1600

Date of Organization: 1957

Branch Office: California: 1028 N. LaBrea Ave., Los Angeles 9003S. Phone: (213) HO 3-3113.

Robert W. Carlisle, *President*
Jack L. Lemmon, *Vice President*
Walter Kullberg, *Secretary-Treasurer*
Morris D. Behrend, *General Manager*
Rex Cox, *Creative Director, Producer*
Michael M. Stehney, *Producer, Director*
Joel M. Weisman, *Producer, Director*
Thomas F. Victor, *Manager, Business Films*

SERVICES: Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental, and TV commercials. FACILITIES: New York: two large air-conditioned studios, 3/4" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing, print service and film storage. Hollywood: Fully equipped sound stages available in Hollywood.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Yesterday, Today and Tomorrow* (Episcopal Diocese of New York); *The Current Generation* (Boston Edison Co.); *The Presidency* (Department of Defense); *Touchtone Telephone* (AT&T). TV COMMERCIALS: for Kinney Shoe Corp. (Frank B. Sawdon Inc.); Proctor & Gamble (Compton Advertising, Inc.); Whitehall Laboratories Div., American Home Products Corp. (William Esty Co., Inc.); DeLuxe Topper Corp.; Frigidaire Div., General Motors (Dancer-Fitzgerald-Sample, Inc.); General Foods Corporation; American Home Foods Div., American Home Products Corp. (Young & Rubicam); General Foods Corp. (Ogilvy & Mather, Inc./Benton & Bowles, Inc.); Lakeside Toys (Shaller-Rubin Co.); Plough, Inc. (Lake-Spiro-Shurman, Inc.); Victor Coffee Co. (John C. Dowd Co., Inc.); The Drackett Co. (Ogilvy & Mather, Inc.).



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WESTPORT COMMUNICATIONS GROUP, INC.

15 E. 45th St., New York, New York 10017

Phone: (212) 421-1050

Date of Incorporation: 1966 (as Fred Hertz, Inc.)

Fred Hertz, *President*Tod Dockstader, *Vice President*

Branch: 53 Newton Turnpike, Westport, Conn. 06880. Phone: (203) 227-3424

SERVICES: Motion pictures; slide and filmstrip presentations; radio and TV commercials; original concepts and scripts. FACILITIES: Complete creative and consulting service; graphics, photography, audio. Sound effects, music scoring, casting, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Instructions* (Research Institute of America); *Oil, Air, Gas Filtration (4)* (Fram Corp.); *Hygrade Jiffy Kit* (Standard Motor Products). RADIO COMMERCIAL: for Scandinavian Airlines (Gaynor & Ducas). TV COMMERCIAL: for Public Libraries of New York State (mp, radio).

Wilding Inc.

405 Park Avenue, New York, N.Y.

Phone: (212) 759-0554

Robert Ford, *Vice Pres., Branch Manager*
(See complete listing under Chicago area)**WILLARD PICTURES, INC.**

45 West 45th Street, New York, N.Y. 10036

Phones: (212) JUdson 2-0430

Date of Organization: 1932

Studio: (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N.Y.

Subsiliary Company: Eli Wheelock Productions, Inc., 45 West 45th St., New York, N.Y. 10036. Phone: (212) JUdson 2-0441

John M. Squiers, Jr., *President*David C. Hessey, *Vice President*David Piel, *Vice President*B. Relkin, *Treasurer*Claude Underwood, *Charge-Production Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Rhetoric of the Movie*; *Super 8 Sports Analysis*; *America on Skis* (Eastman Kodak Co.); *The Ethicon Story* (Ethicon Inc.); *The Green Light*; *Who's in the Kitchen with Mama?* (Newsweek Magazine); *African Record* (Mr. Wm. C. Morden); *Yale University 20 Years Later* (Newsweek Magazine); *The Technique of Glass* (C.L. Strong-series); *Input-Output* (Scientific American Magazine); *Logistics, Viet Nam* (Defense Personnel Support Command); *Time in Foxboro* (Time Magazine); *New Perceptions in Lighting* (Lightolier, Inc.); *Emmet Kelly, Jr.* (Eastman Kodak). Editing services for John Jay Films; audio visual services for Yachting Magazine, plus miscellaneous live and film production services for Eastman Kodak.

WINIK FILMS CORPORATION

1501 Broadway, New York, New York 10036

Phone: (212) LW 4-0540

Date of Organization: 1939

Leslie Winik, *Chairman of Board/Producer*Richard Winik, *President/Director*Barry Winik, *Vice Pres./Director*Estelle Rosen, *Treasurer/Controller***WINIK FILMS CORPORATION:**

SERVICES: Motion picture production: library of sports stock footage, b&w and color. FACILITIES: Creative and editorial departments; facilities and equipment for 16/35mm production in studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Showcase for Champions* (Monmouth Park, Coca-Cola); *Thoroughly Bred* (Paramount Pictures Aqueduct Race Track); *Duck Fever* (Paramount Pictures); *The Perfect Game* (Paramount Pictures, American Machine and Foundry); *Half-Time U.S.A.* (Paramount Pictures, Chevrolet); *Winning Styles* (Paramount Pictures, Celanese Corp.); *The Year of Change* (New York Mets); *A Year to Remember* (American Broadcasting Co.); *West Point Football 1967* (General Aniline & Film Corp.); *Basketball Highlights 1967* (Converse Rubber Co.); and *Jets in Action* (Rheingold Brewries).

**WOLPER PRODUCTIONS, INC.**

(Industrial Film Division)

455 Lexington Ave., New York, N.Y. 10017

Phone: (212) 652-9100

Date of Organization: 1959

Mel London, *Vice President*Dennis Knife, *Executive Producer*

SERVICES: Business motion pictures and TV documentaries. FACILITIES: Complete production facilities in New York, Detroit, and Los Angeles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for U.S. Army, Bank of America. Investors Overseas Services, Foster & Kleiser, Seeing Eye Foundation and Grumman.

YOUTH CONCEPTS, LTD.

3 E. 40th St., New York, N.Y. 10017

Phone: (212) 655-3934

Date of Incorporation: 1966

Robert J. McCarty, *President*Merle L. Steir, *Vice-President*Barbara Krispel, *Fashion & Retailing*

SERVICES: Motion pictures, slides, environmental, 70mm, and kinetic light production, specializing in the youth market. FACILITIES: Casting, writing, editing, sound library, recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES SLIDEFILMS: *Body-Do Environment* (Warner's); *Penney's Rainbow Line* (J.C. Penney Co.); *Simplicity* (Papert, Koenig & Lois); *Youth Scene* (N.A.D.I.).

ZACKS & PERRIER, INC.

18 East 50th St., New York, New York 10022

Phone: (212) MU 8-5555

Date of Organization: July, 1967

Mark Perrier, *Producer/Writer*Lewis Zacks, *Producer/Art Director*Susan Drees, *Associate Producer*H. N. Levitt, *Staff Writer*Dorothy Ward, *Asst. Art Director*

SERVICES: Motion pictures, multi-screen presentations, slidefilms, industrial shows. FACILITIES: Complete writing and art facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *One Look* (Fieldcrest Mills); *Why Build the Wheel?* (IBM Industrial Products); *Meet the President*; *The Meaning of a Word* (IBM ERO). MULTI-SCREEN PRESENTATIONS: *Fieldcrest is Fashion*; *Lazy Daisy* (Fieldcrest Mills); *The Next Shape You See* (Fiberglas); *The Hot and the Cold* (Owens-Corning Fiberglas); *The American's Cup*; *The Age of Exploration* (IBM Systems Engineering). SLIDEFILMS: *This is Industrial Construction*; *Computer Fights Present*; *It's a Noisy, Noisy, Noisy World* (Owens-Corning Fiberglas). INDUSTRIAL Shows: *The Amazing Shapo*; *El Morocco*

**NEW YORK PRODUCERS****ZACKS & PERRIER INCORPORATED:**

"Matchmates" (Fiberglas); *Fieldcrest Sales Meeting* (Fieldcrest); *IBM System Engineering*; 100% *Club Meeting* - ERO (IBM ERO).

**SEYMOUR ZWEIBEL PRODUCTIONS, INC.**

11 East 44th Street, New York, N.Y. 10017

Phone: (212) MUrray Hill 2-4450

Date of Incorporation: Feb., 1950

Susan Wayne, *President*

SERVICES: 35, 16 and 8mm motion pictures, sound slidefilms, filmstrips, slides, recordings and supplementary aids. FACILITIES: Sound stage; including Cyc; art staff, still photographic studio; editorial and recording services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Penney's Custom Decorating Service* (J.C. Penney). SLIDEFILMS: *Spin for a Win*; *Make Aim Your Aim: Don't Say Another Word* (Rev.) (W.T. Grant & Co.). RECORDINGS: *Major Appliances/Home Electronics Sales Improvement Program* (J.C. Penney).

NEW YORK STATE**ACADEMY-McLARTY PRODUCTIONS, INC.**

20-28 Mesmer Street, Buffalo, N.Y. 14220

Phone: (716) 826-2800; Telex: 091-245.

Date of Organization: 1934

Date of Incorporation: 1959

Franz E. Hartmann, *President & Executive Producer*William T. Clifford, *Production Manager*Bud Norton, *Art Director*Frederic S. Berney, *Director-Editor*Adolph J. Adolphi, Jr., *Chief Cameraman*Ted Pelka, *Electrician*John A. Tirak, Jr., *Editor*Bishop Duncan, *Sound Engineer*James J. White, Jr., *Slide & Filmstrip Dept.*Henry J. Kunttu, *Animation Artist*Martha Carlon, *Office Manager*Barry Johnson, *Sales Representative*

SERVICES: A comprehensive film service from pre-planning to projection. Specializing in 16/ training, public filmstrip department, mass slide 35mm motion pictures for sales and technical duplicating, TV and theater commercials. FACILITIES: 55' x 30' main stage, 25' x 25' insert stage, interlock theater, in-house art department complete with typography and photostat capability, four editing rooms, carpenter shop. 35mm Arriflex, Maurer, B&H cameras; Houston crane, Mole-Richardson studio lighting, Quartz location lighting. Transistorized mixing console with full equalization on each channel, automatic ducker circuits, and noiseless faders. Magnasync master recorder 3 Magnasync selsyn interlocked dubbers, Nagra location recorder, 4" tape recorders, Oxberry animation stand, with numerical tape control; still department and darkroom, four music libraries, two location trucks and in-house printing plant.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Future and the Air Force* (U.S. Air Force); *Selling Mirawal Storefronts* (Mirawal Co.); *Cutting Cleaning Room Costs* (Carborundum Co.); *Adventures of Chip & Dip* (Potato Chip Institute); *Success Story*; *Overcoming Objections* (Air Conditioning Missionary Carrier Corp.); *Milk for Health Round-up Jamboree* (Hubbard Productions); *Connections Unlimited* (Stromberg Carlson Corp.). SLIDEFILMS: *Safety Bureau* (New York Telephone Co.); *Norad* (Norwich Pharmacal); *Water Pollution* (C.H. Stranberg); *Oil Burner* (Carrier Conditioning).

NEW YORK STATE:



HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202
Phone: (716) 853-7411

Date of Organization: 1952

Date of Incorporation: 1962

Edward J. Wegman, *President*

Sheldon C. Holland, *Executive Vice-President*

James I. Allan, *Production Manager*

Paul G. Ent, *Director of Photograph*

John V. Gates, *Director of Photography*

Zeb M. Pike, *Senior Writer - Director*

E. Alfred Osborne, *Asst. to President*

Lewis W. Branche, *Writer*

John E. Bjarnov, *Art Director*

William F. Nailos, *Studio Manager*

James G. Linnan, *Chief Sound Engineer*

Earl S. Rowell, *Laboratory Manager*

F. Pete Casey, *Account Executive*

Ted Podd, *Closed-Circuit TV*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 35 to plan, write and produce sales promotion, public relations industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. Producer's services. Closed-circuit TV, Videocorders. **FACILITIES:** Completely integrated film production center. 50'x70'x34' sound stage; two smaller studios for sound recording and insert shooting; 16mm blimped Mitchell, Arriflex, Auricon and Maurer cameras; Fearless Panoram dollies equipped with Worrall heads; multi-channel, magnetic film recording and mixing; 2 interlock screening rooms; two recording and mixing rooms, 40-seat mixing theater equipped with 12-channel Fairchild mixing console with equalization on each channel, four-channel stereo-output with reverberation; optical film recorder; three Ampex recorders M-R mike boom, Telefunken and Neuman microphones; complete art and animation facilities, including 16mm and 35mm Acme animation stand; seven music libraries; complete new color film laboratory for processing negative and reversal, printing and edgenundering.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Moving Link* (Clark Equipment); *Marine Family Festival*; *There's A New in Your Future* (Marine Midland Trust Co.); *Par Club 1967*; *An Adventure* (Xerox Corp.); *Air Cushion Vehicle* (Bell Aerosystems Co.); *Fabrinatic Auto* (Strippit); *Ben E. Fitz*; *Project 500* (Ohio Bell Telephone Co.); *Smoking Machines* (American Heart Assn.); *Fred's Song* (United Fund of Cleveland); *High Pressure*, *High Performance* (National Forge); *Go for Safety First* (Scott Aviation Corp.); *The Story of Wire*; *Seamless Modern* (United States Steel Corp.); *Electrolytic Cell Operation*; *The Story of NUMEC* (Nuclear Material and Equipment Co.); *Orthopedic Surgery*; *Mastoid Operation* (State University of New York); *A School of Religion* (Diocese of Rochester); *Niagara University Closeup* (Niagara Univ.); *Will It Be You?* (State University and Dept. of Health, Education and Welfare); *Moonwalker* (State Education Dept.). **SLIDEFILMS:** *The New Barney Borrright* (National Gypsum Co.); *Oil & Grease* (Unico); *Library Catalog Systems* (Buffalo and Erie County Library System); *There Was An Old Woman* (Planned Parenthood); *Popularity Poll* (Koppers). **TV COMMERCIALS:** for Iroquois Industries, Ford Motor Co., Marine Midland Trust Co. of Western New York, Catholic Charities, DuPont, Manufacturers and Traders Trust Co., Cleveland United Appeal; Blue Cross Blue Shield; Tops

HOLLAND-WEGMAN PRODUCTIONS:

Supermarkets; Rochester Telephone Co., Buffalo Chamber of Commerce.

Victor Koyfetz Productions, Inc.

245 Edgerton St., Rochester, N.Y.

Phones: (716) CH 4-5164; GR 3-3000, Ext. 534.

(For complete listing see New York City)

NEW JERSEY

THE FILM HOUSE INC.

(Formerly John Beck Associates)

505 W. Atlantic Ave., Laurel Springs, New Jersey 08044

Phone: (609) 784-2501

Date of Organization: 1958

Date of Incorporation: 1966

John C. Beck, *President*

Russell E. Conley, *Vice President*

Charles Bedner, *Production Manager*

SERVICES: 16mm live, animated motion pictures for industry; 8mm silent, sound films; slidefilms, slide presentations; polarized animations; recordings. **FACILITIES:** 16mm cameras, editing equipment; still photography equipment and studio; photo-type-setting; production of diazo-chrome slides; art studio; slide animation a polarized light; 35mm slidefilm stand; overhead slide programs; tape recording studio; released music library; Technicolor cartridge-loading station.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Multi-Piston Pump* (De Laval Turbine Co.); *Signature Machine* (Beloit Corporation); *Bakers, Bread & History* (Federal Yeast Corp.); **SLIDEFILMS:** *This is Camden County* (Camden County Economic Dev't Comm.); *Operation of Hale Pump* (Hale Pump Co.); *What is CATV* (National CATV Assoc.).

HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.

Phone: (201) 545-5104

Date of Organization: 1950

Date of Incorporation: 1961

Henry Charles, *President*

John H. Dumachie, *Vice-President*

Henry Fleischer, *Secretary-Treasurer*

J. Sims Murray, *Account Executive*

Mrs. Henry Fleischer, *Office Mgr.*

SERVICES: Color and b/w, 35, 16, 8mm, motion pictures; filmstrips, slides, sales presentations, promotion and marketing aids, still photography in color and b/w, aerial stills and motion pictures, artwork, training aids; animation and closed circuit TV. Original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. Music and effects library. **FACILITIES:** Air-conditioned studios, cutting rooms, dark-rooms, office, 30 seat theater and projection booth. Mobile units for location production; stage and location lighting equipment, 35, 16, 8mm cameras, projectors and editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ventilation* (Johnson & Johnson); *Polyester Catalysts* (M & T Chemical Co.); *Spotlight on Burlington County* (Burlington County Dept. of Industrial Dev't); *Convention Time* (Historic Smithville Inn); *8th Annual Good Neighbor Award Winners* (N.J. Manufacturers Association); *Interpace* (International Pipe & Ceramics Corp.); *Precision* (Standard Tool); *Automation* (Triangle Conduit & Cable); *Patching and Field Fabrication* (Union Carbide); **SLIDEFILM:** *What Makes This City* (City of Newark).

WILLIAM FELD PRODUCTIONS

276 Oriental Place, Lyndhurst, N.J. 07071

Phone: (201) 933-2440

Date of Organization: 1962

William Feld, *President*

Samuel Feld, *Business Manager*

Judy Kessler, Gerd Frost, *Art Direction*

SERVICES: Meeting presentations, animated titles & slides, filmstrips, slidefilms, slide presentations, animation, overhead slide presentations, visual aids. **FACILITIES:** Art studio, cameras, animation stand, etc.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Ultra-Set*; *Farb-A-17* (B & A Ink Corp.); *How's That for Merchandising* (Union Photo Corp.); *Swimming Pool Safety* (O'Neill Co.); *Coin Telephone Maintenance* and other untitled productions (Bell Telephone System).

FIORE FILMS

125 Mallory Avenue, Jersey City, N.J. 07304

Phone: (201) 432-4474

Date of Organization: 1951

Albert A. Fiore, *Production*

John A. Critelli, *Photography & Sound*

Rose Hertel, *Distribution*

Michael A. Fiore, *Executive Director*

SERVICES: 35/16mm and 8mm education and documentary, public service films, b/w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. **FACILITIES:** 35/16mm and 8mm filming and editing equipment, 45' x 90' sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Foam Fashioning* (Perma-Foam, Inc.); *How to Play Better Basketball* (Lane & Young, Inc.); *Institutional Highlights* (Miller Construction Co.); *Face Value* (Comerford Associates); *Industrial Soldering* (Hercules Chemical Co.).

HUGH & SUZANNE JOHNSTON, INC.

16 Valley Road, Princeton, New Jersey 08540

Phone: (609) 924-7505

Date of Organization: 1965

Hugh Johnston, *President*

Suzanne Johnston, *Writer/Director*

John McCarthy, Jr., *Secretary*

John Procaccino, *Comptroller*

SERVICES: Design and production of educational and sponsored motion picture films; specialized film promotion and distribution services (Princeton Seminars) **FACILITIES:** All necessary equipment and facilities for production and distribution of motion pictures.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Parents Are Teachers Too* (U.S. Office of Economic Opportunity); *When New Jersey Went to Market* (State of New Jersey); *A Different Childhood* (New Jersey Education Association).

NEW DIMENSION FILMS, INC.

580 River Rd., Edgewater, N. Jersey 07020

Phone: (201) 945-6705

Date of Organization: January, 1965

Bernard Mann, *President*

Juan Guidi, *Vice President*

Leonard Rubin, *Secretary/Treasurer*

Armando Guidi, *Vice-Pres., Photo. & Prod.*

Gerald A. Alvarez, *Vice-Pres., Purchasing*

Joseph Quetzel, *Vice President, Sales*

Dan Kornfeld, *General Manager*

Lester Scher, *Controller*

SERVICES: Art, titles, animation, storyboards, std. animation photography (35mm), 16/35mm dimensional animation photography, sound recording services, creative editing services. **FACILITIES:** Production staff from storyboard to screen. 2-35mm Saltzman/Optical-Animation

stands, 1-16mm or 35mm dimensional animation — ultraplane stand.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: Feen-A-Mint; Mexana; Sutton; Bustelo coffee; Banco de Ponce (Spanish Advertising).

SAMUEL L. SCHULMAN PRODUCTIONS, INC.

P.O. Box 1794, Trenton, New Jersey 08607
Phone: (609) 396-6913

Date of Organization: 1929
Date of Incorporation: 1955

S. L. Schulman, *President*
Mrs. C. V. Marshall, *Vice-President*
Eileen B. Schulman, *Secretary-Treasurer*

SERVICES: Complete 16/35mm motion picture productions. **FACILITIES:** Complete production facilities: sound recording; art; music; sound effects; color-correct prints.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Deborah Hospital* (Deborah Hospital, Brown Mills N.J.); *Winter Fun in the Poconos* (Pocono Mountains Vacation Bureau); *Berks the Beautiful* (Berks County, Pennsylvania Dutch Travel Assn.); and *Kuser Farm* (Fred Kuser, Trenton, N.J.). **TV SPOT:** *Cystic Fibrosis* (Cistic Fibrosis Research Foundation).

DISTRICT OF COLUMBIA**Metropolitan Washington Area****ASTRAFILMS, INC.**

530 Eighth St. S.E., Washington, D.C.

Phone: (202) 543-1011

Date of Organization: 1962
Date of Incorporation: 1964

Leonard Grossman, *President*
Sharon Lynn Grossman, *Secretary/Treasurer*
George H. Rosenberg, *Production Manager*
Earl P. Withers, *Editorial Department*

SERVICES: Motion pictures (documentary, educational, medical, TV, and information films). **FACILITIES:** Location sound cameras and recorders, lighting equipment, 16mm magnetic transfer facilities, 16/35mm editing equipment and cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tornado* (Environmental Science Services Administration); *On the Ice* (National Science Foundation); *Ngung Lai* (U.S. Coast Guard); *Fon Lehrer Sings Pollution* (U.S. Dept. of Health, Education and Welfare); *Garrick Players* (U.S. Information Agency).

**Audio Productions, Inc.**

1629 K St. N.W., Suite 500.

Washington, D.C. 20006

Phone: (202) 296-6895

Harry A. Carragher, *in charge*
(See complete listing under New York City)

**CREATIVE ARTS STUDIO, INC.**

514 H St., N.W., Washington, D.C. 20001

Phone: (202) 737-0302

Date of Incorporation: 1942

Milton R. Tinsley, *President*
Phillip G. Arnest, *Vice-President*
William Watson, *Treasurer*
Edward C. Santelmann, *Director, Animation*
W. H. De La Vergne, *Producer/Writer*
Bill Sturm, *Executive Producer*
Bela Orban, *Director, Animation Camera*

SERVICES: Animation, live action, and still pho-

tography; commercial, training, education and informational motion pictures, TV commercials, filmstrips, slides and hot press titles; design, art, and production staffs. **FACILITIES:** 16/35mm live action production units, two Oxberry animation stand, Oxberry filmstrip and title stands, editorial facilities, film distribution programs, research and writing staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pepsi Cola and You in the Nation's Capital* (Kal Erlich and Merrick); *Burning Mountain* (U.S. Dept. of the Interior); *The Junction Transistor* (U.S. Navy); *Mail Handling Machines* (U.S. Post Office Dept.); *Air Combat Tactics* (U.S. Air Force); *The Place to Turn* (Navy Relief Society). **SLIDEFILMS:** *New Techniques in Building Construction* (Rogay Models); *The Golden Triangle* (Laird Productions); *Let George Do It* (United Fund); *Hope for Hough* (HUD); *Medicare* (Social Security Administration); *Showdown on Rt. 287* (The Asphalt Institute). **TV SPOTS:** for Evening Star (Kal Erlich & Merrick).

**STUART FINLEY, INCORPORATED**

3425 Mansfield Road, Falls Church, Va.
22041

Phone: (703) 451-7700

Date of Organization: 1955
Date of Incorporation: 1966

Stuart Finley, *President and Producer*
Margaret Finley, *Secretary*
Theodore Jones, *Director and Editor-Photographer*
Ralph Burgin, *Writer*

SERVICES: Motion picture production; television film and spot production; film-public relations services; film distribution. **FACILITIES:** 16mm documentary film production equipment (cameras, lights, recorder, etc.) with sound stage or special equipment available on rental basis. Slidefilm and still picture equipment systems. Three music libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How to Run a River*; and *Potomac Potpourri* (National Park Service); *Man from N.E.C.A.* (National Electrical Contractors Association); *The Paper People* (Kimberly-Clark Corp.); *Becky*; *I.Q.—Questionable Criterion*; *Retardation Research*; and *A Day at the Dump* (all Distribution).

GUGGENHEIM PRODUCTIONS, INC.

515 17th St., N.W., Washington, D.C.

Phone: (202) RE 7-1600

Branch: 14 N. Newstead Ave. St. Louis, Mo.
63105. Phone: (314) JE 5-9188

Date of Incorporation: 1956

Charles Guggenheim, *President*
Herbert F. Decker, *Vice President/Production Manager*

L. T. Iglehart, *Executive Producer*
Robert Pierce, *Director/Cameraman*
SERVICES: Production of theatrical and non-theatrical motion pictures. **FACILITIES:** 16/35mm editing, projection, sound recording, camera and lighting facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beyond These Hills* (Office of Economic Opportunity); *Monument to the Dream* (American Iron & Steel Institute); *El Weekend*; *Now the Golden Gate*; *Now Airport* (U.S. Information Agency); *Quiet Too Long* (National Education Association).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

**LOGOS LTD.**

3620 S. 27th Street, Arlington, Va. 22206

Phone: (703) 671-1300

Date of Organization: 1961

Marvin E. Singleton, Jr., *President*
Charles F. Riley, *Vice-President, Gen. Mgr.*

SERVICES: Color and b&w mobile videotape units. Complete color and b&w TV studios. Tape to film transfer service, color and b&w, 16/35mm. **FACILITIES:** Four separate mobile units with equipment for color, b/w.

RECENT PRODUCTIONS AND SPONSORS

VIDEOTAPE PRODUCTIONS: *TV Sports* (Southern Conference Basketball Series); *NET—Congress '67* (Capitol, Washington, D.C.); *Basketball, Baltimore Bullets vs. Cincinnati Royals* (WTTG); *50th Anniversary Convention* (American Institute of Planners); *Closed-Circuit Operation* (Columbia Hospital); *Labor Day 1967* "Showmobile" (U.S.I.A.); *Visits of Pres. Diaz Ordaz of Mexico* (U.S.I.A.); *Prime Minister Sato of Japan* (Japan Broadcasting Corp.); *Virginia Episcopal Seminary Graduation Exercises 1967*; *Middle-East Crisis News Pick-up* and various sports presentations (CBS); *Lynda Johnson's Wedding*; *Senate Hearings* (ABC); Presidential News conferences; *Saturn 5, Apollo Launch* (NBC); **TV COMMERCIALS:** for VEPSCO Cargill Wilson & Acree, Inc.; PEPSCO/Henry Kauman & Associates; Alexandria Dairy (Friar Graphics); American Beer (Torrieri/Myers Advtg.); Utz Potato Chips (Torrieri/Myers Advtg.); Braun's Bread (Ketchum, MacLeod & Grove); Yulhan Coffee (Lee Rothberg Productions); Old allegheny rye, Braun's bread (Ketchum, MacLeod & Grove); Schmidt's prior beer (Ted Bates & Co.); Kool cigarettes (Brown & Williamson); Liquid sandpaper (General Liquids Corp); Wonder Jumbo Bread (Continental Baking Co., Ted Bates & Co.).

**BYRON MORGAN ASSOCIATES, INC.**

1025-33rd Street, N.W., Washington, D.C.

20014

Phone: (202) 333-5155

Date of Organization: 1961; Inc. 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., Hollywood, Calif.; Biofilms, Easton, Md.

Byron Morgan, *Writer-Director-Producer*
Tony Lazzarino, *Writer-Director-Producer*
Sam Larson, *Writer*
Patricia Morgan, *Writer*
Eugene Rubacky, B.S., Ph.D., *Life Sciences Consultant*
Lois Karasik, NASSP, NEA, *Educational Consultant*
Walter Hering, NASA, Pub. Affairs, *Space Photography Consultant*
John Rosenberry, NASA, Space Sciences, *Space Sciences Consultant*
John Norton, Allegheny Airlines, *Aviation Consultant*

SERVICES: Motion picture writing, direction and production for government, education, industry, public relations, TV and entertainment industry. Consultation, slidefilm, live presentations and stage shows for education, public relations and entertainment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alaska — The Great Land* (U.S. Dept. of Commerce); *Nursing in Viet Nam*; *Agriculture USA '67*; *Your Top Four* (Dept. of Defense); *There Comes a Day* (President's Council on Youth Opportunity). **SLIDEFILM:** *The American Eagle* (U.S. Dept. of Commerce).

WASHINGTON AREA:

MRC Films

(A Div. of McLaughlin Research Corp.)

1110 Spring St., Silver Spring, Md.

Phone: (301) 585-7100

(See complete listing under New York City)

PARAGON PRODUCTIONS

2930 M Street, N.W., Washington, D.C.

20007

Phone: (202) 333-3252

Date of Organization: 1956

Wm. B. H. Legg, Jr., *President-Exec. Prod.*

Frances R. Millington, *Production Dir.*

W. L. Stuyvesant, *Director of Photography*

Sharon Farr, *Art & Animation Director*

Barbara R. Blair, *Writer-Script Editor*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials. **FACILITIES:** Facilities for 16mm motion picture and television commercial productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cope 45, A Computer Utility* (University Computing Co.); *Your Podiatry Career; Podiatry—Challenge & Opportunity* (American Podiatry Assn.); *Peaches — Sun Blushed Beauties* (United Fresh Fruit & Vegetable Assn.); *A Presidential Visit* (Government of the Ivory Coast); *Research Clinic* (Childrens Hospital); *Scope of Testing* (Communications Electronics); *McLean Center* (Research Analysis Corp.); *Dry Corn 1967* (Corn Refiners Assn.); **TV COMMERCIALS:** Morgan's Take Home, Washington Towers, Rockmont Chevrolet, State National Bank, Rockville Ford, Maryland Motors (Doug Bailey Adv.); TOPS Drive In (Bob Guillot Adv.); Childrens Hospital (Clarkson Assoc.); Boys Club of Greater Washington; Columbia Lighthouse for the Blind; The Epilepsy Foundation; Corn Refiners Assoc.; U.S. Dept. of Agriculture.

SCREEN PRESENTATIONS, INC.

309 Moss Ave. N.E., Washington, D.C.

Phone: (202) 546-S900

Date of Organization: 1964

C. David Gerber, *President*

Herbert Awe, *Vice-President*

Jeanne M. Gerber, *Secretary-Treasurer*

John P. Bachner, *Writer-Director*

SERVICES: Motion pictures, slide films, TV spots, live and animated. Script writing services. **FACILITIES:** Creative department for writing and direction; editorial rooms for 16/35mm; mixing, recording and theater for interlock screening, 16/35 location camera and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cachalot Deep Diving System; Deepstar 4000* (Westinghouse); *Seabees in Vietnam; History of the Seabees* (U.S. Navy); *Profile of A Peace March* (in-house production).



Sun Dial Films, Inc.

1100 22nd St, NW, Washington, D.C. 20037

Phone: (202) 223-1262

David C. Fuellhart, *Exec. Producer in charge*

(See complete listing under New York City)

Client References to Guide the Buyer

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer who is listed in these pages.

MARYLAND:

HALLMARK FILMS & RECORDINGS, INC.

1511 E. North Ave., Baltimore, Md. 21213

Phone: (301) YE 7-3516

Date of Incorporation: 1960

Maxwell Brecher, *President*

Beatrice Canter, *Vice-President*

Ernest Barger Jr., *Art & Animation*

Richard Welsb, *Editor*

SERVICES: Motion pictures, sound slidefilms, filmographs, kinescopes, air checks, medical teaching films, TV commercials. **FACILITIES:** Techniscope camera, sound stage, 35/16mm Auricon, Bell & Howell, Arriflex cameras, editorial rooms, Moviolas, 16/35mm projection, animation stand, 16mm Westrex sync & 1/4" Ranger recorders. Puppet stage, location truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *And Baby Makes Three* (United Appeal of Central Md.); *Doorway to Hope* (Associated Jewish Charities); *The Wearing and Care of Your Contact Lenses* (Barnes-Hinds, Inc.); *Egaz Moniz of Portugal* (Dr. Charles Van Buskirk); *The Mountain* (Carol Prods.).

MILNER-FENWICK, INC.

3500 Liberty Heights, Baltimore, Md. 21215

Phone: (301) 664-4221

Date of Incorporation: 1956

Ervin M. Milner, *President*

Glenn Burris, *VP in charge of Production*

William Walsch, Jr., *Production Supervisor*

Ted Kliman, *Writer-Director*

SERVICES: Scripts, storyboards, live photography, animation, industrial exhibits, sales presentations, editing, opticals. **FACILITIES:** Sound stage, mobile studio van with 16/35mm equipment. All services and equipment for production rentals.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Portrait of a Team; The Willy Mays Show* (ABC-TV Sports Network); *Searchers for Tomorrow* (Gas and Electric Co.); *Port Preparedness* (Maritime Administration); *Block that Kick* (Dept. of Health, Education and Welfare); *Skills for Progress* (U.S. Dept. of Labor); *Supply Overhaul; Visual Detection of Submarines from the Air* (U.S. Navy); *Center of Learning* (U.S. Information Agency); *Breaker with a Bonus* (Westinghouse); *Demand Decision* (Better Highways Information Foundation); *Centrac* (Acme Visible Records, Inc.); *Over the Ramparts We Watched* (U.S. Rubber Co.); *Preclude to Taps* (U.S. Army). **TV COMMERCIALS:** for Ford Motor Co., Westinghouse, President's Council for Physical Fitness, and National Beer.

MONUMENTAL FILMS & RECORDINGS, INC.

2160 Rockrose Ave., Baltimore, Maryland

Phone: (301) 542-5313

Date of Organization: 1950

John D. A'Hern, *President & Producer*

Vernon Spedden, *Vice-President*

C. Wilbur Taylor, *Secretary*

Eric Underwood, *Editorial Chief*

Judith Clodfelter, *Editor*

Daniel Lyons, *Editor*

Harding Roberts, *Camera Technician*

Norman Shaw, *Camera Technician*

William O'Connor, *Animation Director*

Geraldine Strempe, *Artist & Animator*

Patricia A. Deitrich, *Office Manager*

SERVICES: Scripting, motion picture services, editorial services, sound recording, narration and voice, music sound effects, slidefilms, slides, TV commercials, industrial, commercial and educational films, sound recordings. **FACILITIES:** Sound studios; motion picture shooting stage; animation stand, BNC Mitchell, Arriflex, B & H, Auricon cameras; Cine specials, dollies; blimps;

MONUMENTAL FILMS & RECORDINGS:

stage and location lighting, art department; recording studio with interlock projection; Ampex stereo console and allied recording equipment, 90' x 70' sound shooting stage; two smaller sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chance of a Lifetime* (American Cancer Society—MP&SSF); *Fundamentals of Laser Action* (U.S. Air Force); *The Mighty Oak* (State of Maryland); *The Strong Arm of DeWalt* (Black and Decker); *The America Negro in Profile* (Afro-American).

VIRGINIA

HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502

Phone: (703) 553-1911

Date of Organization: 1956

George Banks Haycox, *President*

Ernie B. Hamblin, *Executive Vice President*

Robert Fischbeck, *Vice-President/Commercial Div.*

James E. Mays, *Director of Scripts*

Taylor B. Lewis, *Vice President-Nat'l*

Accounts

James C. Cando, *Director, Motion Picture*

Div.

Joseph McIntire, *Production Manager*

William Garthwaite, *Editorial Dept.*

SERVICES: Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording, editorial service and special effects. Slidefilm design and production. Motion pictures for sales, training, public information, TV medical research and instruction. **FACILITIES:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities. 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. Specialized equipment for medical and scientific photography. 16mm b&w reversal processing. Full color and b&w still facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Christmas in Tidewater; Gardens by the Sea* (Atlantic National Adv.); *Rx for Boating Safety & Pleasure* (Commonwealth of Va.); *Down to the Sea Again* (The Mariners Museum); *Teamwork for Profits* (F.S. Royster Guano Co.); *A Gnathological Approach to A Full Mouth Reconstruction* (Norfolk Gnathological Society); *Lingual Frenum* (Drs. Horton Crawford & Adamson); *Neptune Highlights 1967* (Norfolk Professional Sports Inc.). **SLIDEFILMS:** *The Golden Year of Service* (American Red Cross); *To Tell the Truth (about Nurses)* (Norfolk General Hospital); *Civil Defense in the Nuclear Age* (Norfolk Office of Civil Defense); *Food for Tomorrow* (F. S. Royster Guano Co.); *Water Treatment-3 parts* (Virginia Chemical Co.). **TV COMMERCIALS:** for Butter-Nut Bread (Amer. Bakers Co-Operative Adv.); Marva Maid Milk Products (Chesapeake Adv.); City of Norfolk, tourism (Atlantic National Adv.); Carroll's Hamburgers (Advertising Dynamics Adv.); Lewis Chevrolet (Chesapeake Adv.).

COMMONWEALTH MOTION PICTURES

2020 Sledd St., Richmond, Va.

Phone: 353-4151

Date of Organization: 1966

John E. Nelson, *Co-Owner*

Roger R. Robinson, *Co-Owner*

Elsie Green, *Secretary-Treasurer*

SERVICES: Motion pictures, TV films and com-

COMMONWEALTH MOTION PICTURES:

mercials. FACILITIES: 16mm cinematography, editing and color printing.

RECENT PRODUCTIONS AND SPONSORS
 MOTION PICTURES: *Iec Disaster* 1967 (C&P Telephone Co.); *Bulk Bun Packer* (American Machine & Foundry). TV COMMERCIALS: for Christian Children's Fund (Cabell Eanes Adv.); and Miller & Rhodes Department Stores (Liller, Neal, Battle & Lindsey Adv.).

FRED L. FRECHETTE**MOTION PICTURE PRODUCTIONS**

4615 West Broad St., Richmond, Va. 23230

Phone: (703) 355-5332

Date of Organization: 1963

Fred L. Frechette, *Owner/Writer-Director-Producer*

Gwen Denton, *Asst. to Producer*

SERVICES: Creation and production of motion pictures. FACILITIES: Not stated.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Car 113820, Where Are You?* and *Full Speed Ahead* (Pennsylvania Railroad); *Eddie's Wonderful World* (Philadelphia United Fund); *Double Entry* (United Givers Fund of Richmond); *The River that Runs Uphill* (Appalachian Power Co.); *Metroliner!* (Penn Central Railroad); *The Sybarite Syndrome* (Presbyterian Synod of Virginia). TV COMMERCIALS: for Virginia Museum of Fine Arts, Christian Children's Fund (Cabell Eanes) and Penn. Central RR.

PENNSYLVANIA**Metropolitan Philadelphia Area****ANIMATION ARTS ASSOCIATES, INC.**

1528 Walnut Street, Philadelphia, Pa. 19102

Phone: (215) PE 5-0664

Date of Organization: 1963

Harrv E. Ziegler, Jr., *President*

Alice May Ziegler, *Secretary/Treasurer*

Frank D. Hines, *General Manager*

Leonard E. Cooper, *Vice President*

Darwood F. Taylor, *Animation Director*

Richard P. Horwitz, *Creative Art Director*

Adelaide J. Clymer, *Security Officer*

SERVICES: Technical and cartoon animation: motion pictures, stripfilms, slidefilms, storyboards, special effects titles. FACILITIES: Creative animation art department with complete Acme and Oxberry plotting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Minuteman III Re-Entry Systems Design and Mission* (General Electric Co.—Re-Entry Systems Dept.); *Corning Glass-K Miniature Glass Capacitors* (Corning Glass Works); *Mass Into Energy* (Westinghouse Electric Corp.); *Structures of Success* (Johns-Manville). SLIDEFILMS: *Industrial Hydraulics Systems and Fluids* (Sun Oil Co.); *The History of the Insurance Co. of North America* (Bob Hills Productions). SLIDE PRESENTATIONS: *The Thinking Machine*; *The Speech Chain* (Bell Telephone Co. of Pennsylvania); *Individualize*; *Hospital Selling* (Wyeth Laboratories, Inc.). TV COMMERCIALS: for Blue Cross & Blue Shield (Edward C. Michener Associates, Inc.); Booth's Beverages (Lavenson Bureau of Advertising Inc.).

All the Facts You Need to Know

☆ Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client References.

CALVIN-DE FRENES CORPORATION

1909 Buttonwood St., Philadelphia, Pa.

19130

Phone: (215) 563-1686

Date of Organization: 1916

Date of Reincorporation: 1963

Stephen A. Ciechon, *President*

Gene A. Carr, *Vice President*

William T. Duffy, *Office Manager*

Russell K. Spear, *Director of Marketing*

John Heidenreich, *Service Director*

Edward B. Maguire, *Equipment Sales & Rental Agent*

Jack Mehlbaum, *Director of Photography*

Herbert Cardwell, *Cinematographer*

Edward Warminski, *Still Photographer*

Henry D. McKee, *Art & Animation Director*

Robert R. Collom, *Sound Director*

John Goraj, *Plant Manager/Set Designer*

Jack Polito, *Special Effects*

Paul Scaramucci, *Editorial Supvr.*

Robert MacDonald, *Film Editor*

William Devinney, *Film Editor*

SERVICES: Motion picture and slidefilm production from script to release printing. Motivational films for business, education, government, religion, health, community & social service, recreation, TV, experimental avant garde and entertainment. FACILITIES: Three-story studio building with self-contained facilities designed exclusively for 16mm and 35mm motion picture production. 60 x 60 x 20 sound stage. Camera, lighting and sound recording equipment for studio and location filming of 16/35mm, silent/sound, color/b&w subjects. Art, animation, titling and special effects depts. with Oxberry stand for animation photography of any complexity. Sound department equipped to perform both synchronous and wild recording, as well as music and sound effects scoring in a number of modes: 16mm and 35mm optical and magnetic tracks and ¼" magnetic tracks with Rangertone or Pilotone sync-signal translation capabilities; bank of one optical and four magnetic phonos available for multiple-roll mixing through a custom-designed five-channel mixing console; several music and effects libraries; acoustically-treated booth for recording narration either wild or to sync projected picture. Five editorial rooms, film storage vault and fully-equipped still photographic darkroom. Studio and equipment rental and sales. Set design and construction, carpenter shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Path to Safety* (Federal Aviation Agency); *Instant Experience* (Du Pont de Nemours); *The Silent Thief*; and *Guardians of a Treasure* (Penna. Dept. of Health); *RADS Project Film Report No. 1* (Burrroughs Corp.); *The Long Shadow of Luther*; *The Hunger Gap*; *The Christian Man in Politics* (Lutheran Board of Publication); *Milk and the Multitudes* (Penna. Dept. of Agriculture); *The Guardians Women's S.P.C.A. of Penna.*; *1967 Highlights Office of Space Science Applications* (N.A.S.A.); *A Home Along the Way* (Penna. Game Commission); *Stop, Look and Listen*; *The Antique Man*; *the SCOREboard* (Small Business Administration); *First Aid for Strains and Sprains*; *Shipboard Interior Communications*; *Aircraft Catapult and Arresting Gear*; *Engine Generator, Frequency Regulation*; *Boiler Water Conductivity Test*; *Marine Corps Unified Material Management System* (MUMMS) — *Distribution System and Operational System* (2 films) (all for the U.S. Navy); *They Know What They Want*; *No One Told Me*; *Test Your SuggestABILITY*; *Think Tall — Sell Up to Quality* (Anne Saum & Associates); *12 Dance Curriculum Films* (Phila. Dance Academy). TV COMMERCIALS: for Benutzt Spray Starch (Hanover Food Products Ringold-Kalish); Acme Markets, Mrs. Paul Kitchen's (Aitkin-Kynnett Co.); Garden State Raceway, etc.

**MID-ATLANTIC STATES****Close Productions**

114 N. Wayne Ave., Wayne, Pa. 19057

Phone: (215) MU 8-1265

David J. Flood, *Creative Vice President*
 (See complete listing under Florida)

CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pa. 19052

Phone: (215) JA 5-5494

Date of Organization: 1958

L. W. Cornell, *Creative Director*

T. W. Parker, *Art Director*

R. A. Parker, *Still Photography*

L. H. Fireng, *Photography Director*

J. G. Foley, *Sound Recording*

SERVICES: Audio-visual presentations: slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. FACILITIES: Script writing, art, sound recording studio; still photography and motion picture facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *What Would We Do Without?* (Asten-Hill Mfg. Co.); SLIDEFILMS: *RF Transmission System Testing* (Jerrold Electronics Corp.); *Direct-Drive Engine Operation* (Avco Lycoming Corp.); *Move Up-With Air Treads* (Air Treads, Inc.); *Ultrasonic Ring Welding* (Aeroprojects Corp.).

HENRY GREGG, INC.

413 Upland Road, Havertown, Pa. 19053

Phone: (215) 446-8143

Date of Organization: 1962

Date of Incorporation: 1967

Henry Gregg, *President*

SERVICES: Audiovisual consultant service. Scripts: production of slide presentations, sound slidefilms, motion pictures; sales meetings, sales training and employee training programs, sales presentations; sales promotion and public relations programs. FACILITIES: Art, photographic, filmstrip, motion picture and recording facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *President's Message* (Quaker Oats Co.-TPF&C); *Free Enterprise and You* (North American Aviation TPF&C). SLIDEFILMS: *Heinemann Circuit Breakers* (Heinemann Electric Co./T.R. Sundheim, Inc.); *Inertial Navigation Systems* (U.S. Naval Air Dev't Ctr. Lewis Barry, Inc.); *Brand Policy Determination* (Marketing Science Institute. MFET-INC FEATURE: *Vite La Difference* (Atlas-Chemical Bob Barry, Inc.).

LeRoy Motion Production Studios

1205 E. Cliveven St., Philadelphia, Pa. 19119

Phone: (215) LI 8-6911

(See complete listing under New York City)

RALPH LOPATIN PRODUCTIONS, INC.

1725 Cherry St., Philadelphia, Pa. 19103

Phone (215) LOcut 5-6644

Date of Organization: 1958

Ralph Lopatin, *President*

George M. Adams, *Vice-President*

Michael Levianos, Jr., *Vice-President*

Robert A. Wolber, *Vice-President, Gen. Mgr.*

SERVICES: Live photography, recording, animation, titling, editing, film distribution, film-strip, film. FACILITIES: Air-conditioned studio, offices, editing room, animation dept.; screening rooms with 16mm interlock; dressing rooms, workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment, editing, lighting, dolly, Moviola

PENNSYLVANIA CITIES J. M. PRICE AUDIO-VISUAL PRESENTATIONS

RALPH LOPATIN PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *What's the Big Idea* (National Association of Suggestion Systems); *Common Sense* (Pennsylvania State Education Assn.); *On Your Mark* (American Patent Law Assn.); *The Inside Story* (American Viscose Co.); and *Tetran* (Pennsalt Chemical Co.).



MUTSCHMANN FILMS

520 Lincoln Highway Frazer, Pa. 19355
Phone: (215) 647-2260

Date of Organization: 1964

W. F. Mutschmann, *Executive Producer*
Edward Brown, *Office Manager*
M. G. Mutschmann, *Production Manager*

SERVICES: 8 & 16mm motion pictures, slide films, color and black and white photography, script to screen in-house capability, art and design for animation. **FACILITIES:** Eclair, Arri, and Cine cameras. Sound stage, editing, art studio and location lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Forbon Report* (NVF Co.); *Parade* (Bell of Pa.); *Atomic Absorption* (Jarrell-Ash Co.); *Your Track to Profit* (Reading Co.); *Jim Cox Reporting* (Lancaster County United Fund); *Avistrapper* (American Viscose Div., FMC Co.); *Land Reclamation* (Eastern Land Reclamation Co.); *Trash Train* (Reading Co.). **TV COMMERCIALS:** for Septa (Lewis & Gilman); Pa. Assn. of Railroads; Reading Co. (Lewis & Gilman). **MULTIMEDIA PRESENTATIONS:** for Optical Scanning Corp., and Perkin Elmer Corp.

NFL FILMS, INC.

250 N. 13th St., Philadelphia, Pa. 19107
Phone: (215) LO 3-6413

Branch: One Rockefeller Plaza, Suite 791,
New York, N.Y. 10020 Phone: (212) 765-2050

Ed Sabol, *President*
Daniel Endy, *Asst. to President*
Harry Weltman, *Vice-President charge of Marketing*

John J. Hentz, *Vice-President charge of Production*

David Marx, *Director of Photography*
John Mullen, *Comptroller*
Arthur Spieller, *Production Manager*
Conley Benfield, *Production Supervisor*
Steve Sabol, *Producer-Director*
Chris Shoeb, *Producer-Director*
Robert Ryan, *Producer-Director*
Mike McGuire, *Producer-Director*
Ed Looshi, *Producer-Director*
Jim Balder, *Producer-Director*
Frank DeCola, *Musical Director*
Stanley Leshner, *Film Library Director*
Inez Aimee, *TV Sales*

SERVICES: Official motion picture production unit for member teams in the National Football League. **FACILITIES:** All necessary equipment and facilities for production of all phases of NFL football.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *NFL Game of the Week*; *NFL East*; *NFL West*; *CBS Pre-Game Show* (TV syndication, CBS); and *NFL Action* (TV Syndication—American Express Co.).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

2100 Walnut St., Philadelphia, Pa. 19103

Phone: (215) LO S-1683

Date of Organization: 1962

John M. Price, *Owner & Producer*

Elizabeth S. Price, *Production Asst.*

SERVICES: Multiple-projection audio-visual shows; slidefilms; motion pictures; sound tracks for films; complete script and design service. **FACILITIES:** Recording, including 5 Ampex and 3 Nagra tape recorders; art, design and photographic facilities; studios and cameras of associates used for motion picture work.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Spectrum* (Permacel Electrical Tapes); *Alpine Fantasy* (JP Travel Enterprises); *Welcome to Dairy Land* (Penn Dairies); *The P/M Story* (Metal Powder Industries Federation); *The Widening Worlds of Weston* (Weston Instruments); *The Mannington Race for Space* (Mannington Mills). **MULTIPLE PROJECTION SHOW:** *Why Philadelphia?* (City of Philadelphia 1976 Bicentennial Corp.).

Metropolitan Pittsburgh Area

THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222
Phone: (412) 391-2550

Date of Organization: 1959

Robert A. Wolcott, *Owner/Prod. Manager*

Carol M. Heuber, *Office Manager*

Leland Hartman, *Chief Animator*

SERVICES: Designed and/or animated motion pictures for television and industry, 16/35mm, color & B&W; Sound slidefilm production. **FACILITIES:** writing, storyboard, scoring, art and editorial; Oxberry 16/35mm animation stand; screening room, art and animation studio, editorial facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Modern Seamless* (U.S. Steel). **SLIDEFILM:** *Lincoln Homes* (Jay Reich Adv.). **TV COMMERCIALS:** for Kaufmann's (Feldman & Kahn); Mellon Bank (Fuller, Smith & Ross).



Dynamic Films, Inc.

130 Seventh St., Pittsburgh, Pa. 15222

Phone: (412) 471-2780

William Matthews, *Manager*

(See complete listing under New York City)



The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania

Phone: (412) ZE 0143

(See complete listing under Detroit area)



WILLIAM W. MATTHEWS & CO., INC.

130 Seventh Street, Pittsburgh, Pa. 15222

Phone: (412) 471-2780

Date of Organization: 1960

Date of Incorporation: 1966

William W. Matthews, *President/Producer*

Katharine W. Matthews, *Vice-President*

Anita W. Rice, *Secretary, Treasurer*

Louis Sisk, *Vice President, Production*

B. F. Jones, *Vice President, Planning*

Bernadette Onaitis, *Resident Artist*

Don Lew, *Lecturer, Advisor* (Alfilms, Inc.)

SERVICES: Industrial motion pictures, shows, filmstrips, slide shows, TV-PR films, writing,

WILLIAM W. MATTHEWS & COMPANY:

photography, editing and film recording. Also sales meetings and presentations. **FACILITIES:** Studios, portable lighting and camera equipment for 8/16/35mm motion picture production. Still photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Invocation in Mobility* (U.S. Steel Corp.); *Rx for Learning* (University of Pittsburgh); *The Insulators* (Sinclair-Koppers); *Color in Concrete* (PPG Industries). **TV COMMERCIALS:** for Natural Gas Companies (Ketchum, MacLeod & Grove).

MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh, Pa. 15219

Phone: (412) 391-1846

Date of Organization: 1938

James L. Baker, *Chairman of the Board &*

Chief Executive Officer

Robert L. Stone, *President*

Ernest A. Eged, *Secretary-Treasurer*

SERVICES: A complete motion picture production company specializing in communications of sales promotion, public image, educational and television productions. **FACILITIES:** Mitchell and Arriflex cameras; editorial (1, 2 or 6 head Moviolas) for 16/35mm picture and track editorial synchronizers with tape heads; foot pedal hot splicers; screening facilities including selsyn sync 16/35mm picture and track; lighting equipment includes full arc tungsten complement for studio or location shooting; mobile equipment with 3000 amp generator; recording studio; recording studio complete for photography and S channel mixing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Ultimate Research*; *A Case History*; *Breakthrough* (U.S. Steel Corp.); *Sheet Steel for the Midwest*; *Tinplate for the Midwest* (Bethlehem Steel Corp.).

RAY STEWART FILM PRODUCTIONS

132 Oakwood Avenue, Pittsburgh, Pa. 15229

Phone: (412) 931-1030

Date of Organization: 1965

Ray Stewart, *Executive Producer*

SERVICES: Sales promotion, public information and documentary films in 8/16/35mm. Travel and location photography, Filmograph productions and collateral services, editing and photography. **FACILITIES:** Cameras, sound recording and editing equipment; special equipment for Filmograph and multi-screen presentations and interlocking motion picture and slide projection equipment. Camera equipment and photo lab for still photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *High Energy Civilization* (Aluminum Co. of America); *Joy Waste Reduction Equipment* (Joy Mfg. Co., Centriblast Div.); *Pre-School Day Camp* (Pittsburgh Board of Public Education). **TV SPOTS:** *Heart Funds* (for Western Pennsylvania and Pennsylvania Heart Association). **SLIDEFILMS:** *Municipal Refuse Disposal System* (Joy Mfg. Co., Centriblast Div.); *Q System* (self-sponsored). **TV COMMERCIALS:** for McSorley's Restaurant, Inc.

Sound Advice for the Film Buyer

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

Other Pennsylvania Cities



WALTER G. O'CONNOR COMPANY

100 N. Cameron St., Harrisburg, Pa.

Phone: (717) 234-5925

Date of Organization: 1960

Walter G. O'Connor, *President*

George A. McNulty, Jr., *Vice-President & Exec. Producer*

Donald B. McElwin, *Production Manager*

SERVICES: Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. **FACILITIES:** 4,600 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Think Colorful Thoughts* (Armstrong Cork Co.); *Three Steps Ahead* (Philco-Ford Corp.); *Voltage Regulator Presentation* (Westinghouse); *Combo Line Connector* (AMP, Inc.). **SLIDEFILM:** *What A Wonderful World to Hear* (Penna Hearing Aid Assn.).

CORPORATE BUSINESS FILMS

107 Ridge Pike, Conshohocken, Pa. 19428

Phone: (215) 825-2700

Date of Organization: 1965

Joseph Fox, *President*

Steven West, *Gen. Mgr., Executive Prod.*

George Dolan, *Director, Cinematography*

Janice West, *Art Director*

J. Malion, *Director, Administration*

SERVICES: 16, 35mm motion pictures; 16mm, 35mm sound filmstrips; 35mm, 2 1/4" x 2 1/4" slide series; multi-screen, multi-media production for sales meetings. **FACILITIES:** studio for motion picture and still photography; art studio; sound recording facilities in-house.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1967 *Advertising Program* (James Lees & Sons); *The Rediscovered Art* (Shelly Bros. Candy Mfg. Co.); *Mechanized Contamination in Physical Distribution Industry* (Strick Trailers); *The Tyrant Story* (Thomas & Betts Co.); *The 12 Deadly Sins of Selling* (self-sponsored). **SLIDEFILMS:** *A Sylvan Pool for Everyone* (Sylvan Pools, Inc.); *Home Electric Heating Story* (Phil. Electric Co.); *The Trend to Tomorrow* (ITT Nesbitt Air Conditioning Div.); *Yale, Your Port of Call* (Yale Lift Truck Div., Eaton, Yale & Towne Inc.); *The Diamond Packaging Story* (Diamond National Corp.).

H. G. PETERS & COMPANY, INC.

(formerly Production Associates, Inc.)

525 Mildred Ave., Primos, Pa. 19018

Phone: MA 6-6500

Date of Organization: 1965

Hugh G. Peters, *President*

Nelson Case, Jr., *Exec. VP & General Manager*

Dianne Stewart Peters, *Treasurer*

Lowell Shaffer, *Creative Director*

Peter Montefusco, *Directory of Photography*

SERVICES: Motion pictures (16 & 35mm); slidefilms; TV commercials; specialty macro and micro photography; time lapse, high speed, motion study. **FACILITIES:** Sound stage and studios; creative department; Osberry animation with aerial image; 16 & 35mm production equipment with Mitchell's and Arri's; sound recording with RCA and Ampex equipment; 1/4 inch 16 & 35mm magnetic; all 16 35mm interlocks; dual 35mm

H. G. PETERS AND COMPANY:

arc projection any system; 16mm arc projection; editing services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *RCA on the Move*; *Logic on a Chip* (RCA); *The Adm. William M. Callaghan* (Sun Shipbuilding Co.); *Depth of Our Roots* (Sperry Road); *Energy on the Move* (Columbia Gas Systems); *Dulite*; *Fashion in Sports* (DuPont); *The Second Step* (Westinghouse); *On the Way by Air* (All American Engineering Corp.); *Road to Anywhere* (Nat'l Asphalt Paving Assn.). **TV COMMERCIALS:** for Compoz (Werman & Schorr); Wise Potato Chips (Lynn Organization); Niagara Mohawk (BBD&O); RCA (J. Walter Thompson); Bell Telephone Co. (Gray & Rogers); Bachman-Jacks (Arndt, Preston, Chapin, Lamb & Keen); Wurlitzer (Schaeffer Adv.); Psorex (Emerson Foote).

ALABAMA

Addington Associates, Inc.

Motion Picture Productions

2505 Crescent Ave., Homewood, Alabama

35209

Phone: (205) 871-2644

John A. Willding, *Regional Sales Manager*

(See complete listing under Dallas, Texas)

SPOTTSWOOD STUDIOS

2524 Old Shell Rd., Mobile, Ala. 36607

Phone: (205) 478-9393

Date of Organization: 1952

Manning Spottswood, *Owner, Producer*

George Layne, *Production*

Maribeth Spottswood, *Office Manager*

John S. Spottswood, Jr., *Production*

SERVICES: Producers of 16 35mm films, slide films, filmstrips, television commercials, commercial photography. **FACILITIES:** Equipped for all types of sound and silent motion picture and filmstrip productions; location photography. Equipment includes Arriflex, Bach-Auricon cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Who Cares About Jim?* (Alabama Baptist Children's Home); *Port of Mobile* (Alabama State Docks); *Athletic Equipment* (Ditmars-Forest Industries); *Perspectives in Public Health* (Alabama Public Health Dept.); *Wonderful Town* (Mobile Area Chamber of Commerce).

FLORIDA

COPRI INTERNATIONAL FILMS, INC.

953 S.W. 1st St., Miami, Florida 33130

Phone: (305) 377-2051

Date of Organization: 1955

Eugene A. Prinz, *President*

Mark Harris, *Chief Director*

Jose D. de Villegas, *Animation Director*

Reuben Guberman, *Chief Writer*

Sarino R. Costanzo, *Secretary*

Manny San Fernando, *Production Manager*

SERVICES: Theatrical features; English dubbing, animation, TV commercials, industrials. **FACILITIES:** Sound 16 35mm; language dubbing; art staff; Osberry animation stand; recording & mixing stages; staff writers-directors; cameramen, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Butter Cakes*; *More Profit* (Standard Brands); *Some Like It Cool*; *Romance in Athens*; *Crazy Family*; *Alice in the Navy* (Seven Arts).



SOUTHEAST REGION

Metropolitan Miami Area

CORONADO STUDIOS

266 N.E. 70th St., Miami, Florida 33135

Phone: (305) 751-1553

Date of Organization: 1961

Date of Incorporation: 1962

Fred L. Singer, *President*

Iral Kaye, *Still Photographer/Stylist*

Julio Chavez, *Director of Photography/Editorial*

Toby Ross, *TV Commercial/Documentary Sales*

S. Bruce Beattie, *Vice President, Marketing*

Rita S. Castaldo, *Secretary/Receptionist*

SERVICES: Film communication services, TV commercials, documentary films, 16 35mm filmstrips for sales and training and corporate management film reports. Producer distributor for Audiscan system. **FACILITIES:** 16 35mm editing rooms, 60x70 ft. shooting stage with 60 ft. cyclorama, dressing and make-up room, 16/35mm motion picture cameras, dolly, Nagra sound system.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: *Miss U.S.A.*; *Lemon/Lime*; *Train Robbery*; *Pirates* (Diet-Rite Cola/D'Arcy Advertising Co.); *Miss Universe* (Royal Crown Cola/D'Arcy Advtg. Co.); *Yumbo*; *Proud to Serve*; *Meal at the Wheel*; *Little Girl and Doll*; and *Boy & Dog* (Burger King/Hume, Smith Mickleberry Adv. Co.); *Planes and Birds* (Marco Island, Deltona Corp. Patrick Duffy Adv. Co.); *Old Man & Car*; *Inventory - No Parts*; *Muffler Specialists* (Midas Muffler Hume, Smith, Mickleberry Adv. Co.); *Penny*; *Holsum Way* (Holsum Bread Hume, Smith, Mickleberry Advtg.); *Fire Extinguishers*; *Motor Cycles*; *Air Conditioners*; *Tape Desks*; *Shock Absorbers* (Sears Roebuck/Hume, Smith Mickleberry Adv.). *T Minus 15* (Florida State Dev't Comm. Education Dept.).



REELA FILMS, INC.

(Division of Wometco Enterprises, Inc.)

65 N.W. Third Street, Miami, Fla. 33125

Phone: (305) 377-2611

Date of Incorporation: 1951

Stanley L. Stern, *President*

F. F. (Ted) Sack, *VP General Manager*

Al Dempsey, *Production Manager*

Hal Burnett, *Laboratory Manager*

Trevette Wilson, *Technical Director*

Joe Romano, *Business Manager*

Ed Thompson, *Still Dept. Manager*

Les Heier, *Expeditor*

SERVICES: Laboratory processing of 35mm color & b/w positive negative, sound tracks, hi-contrast, 16mm color & b/w positive negative, and reversal positive negative equipment is hi-speed spray, color reversal equipment is hi-speed with Fktachrome Commercial Original (ECO 7255) and ME 4/EB capabilities Printing double 8 1/2 35mm and super 8mm blow-up and 35 16 reduction, scene-to-scene color correction on B&H Model C plus full line of contact printing on B&H and DuPugh equipment Ultrasonic cleaning, 16 35mm print-thru or yellow-lettered edge numbering, sound studio & location recording Nagra Ampex, Magna Sync, sync or wild, 16 35mm multi-channel mixing, 16 35mm RCA optical transfers, 16 35mm interlock projection for screening or post recording, music and sound effects selection, Editorial complete editorial services including 16 35mm editing equipment Animation art, preparation and photography, Kinescope transfers of video tape

SOUTHEAST REGION:

REELA FILMS INCORPORATED:

recordings; film vaulting and library print service. Complete variety Eastman Kodak professional film products. Contract production crews and personnel and special requests. FACILITIES: 40' x 45' sound stage complete with lighting control boards, dark room & dressing rooms. 2 fully equipped recording studios complete with dubbing, narration and projection facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Marco Island Industrial* (Mackle Brothers); *Arthur Godfrey* (In-Sink-Erator Corp.); *Wometco Logo* (Wometco Enterprises); TV COMMERCIALS: for Okrin Pest Control (Orkin Exterminating/Kinro Advtg. Agcy.); St. Moritz Cigarettes (Pearl & Dean, London).

SOUNDAC COLOR PRODUCTIONS, INC.

2209 S.W. 59th Terrace, P.O. Box 2167,

Hollywood, Fla. 33022

Phone: (305) 945-0562

Date of Organization: 1952

Robert D. Buchanan, *Exec. Vice-President-Gen. Mgr.*

Richard H. Ulman, *President*

Clarence M. Schleh, Jr. *Vice-President, Dir. Production*

Robert Biddlecom, *Technical Director*

SERVICES: Motion pictures for TV, sales training, education, public relations; specializing in animation and animated syndicated services for TV. Advertising consultation and creation of point-of-material. Special experience in Spanish language production for theater and TV advertising. FACILITIES: Complete production equipment for 16mm color; Oxberry animation stand; Maurer, Arriflex cameras; lighting and sound equipment for studio and location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE (TV): *ColorScope* (Mark Century Sales Corp., N.Y.); TV COMMERCIALS: *Bel-Aire* (Consolidated Brands/Corbin-Compton Ltd., Jamaica); *Charley's Rum* (McMillan Advtg., Jamaica); *Libby's* (Lennen & Newell of P.R.); *South Pacific Restaurants* (Creative Consultants).

TEL-AIR INTERESTS, INC.

1755 N.E. 149th St., Miami, Florida 33168

Phone: (305) 949-8611

Date of Organization: 1960

Grant H. Gravitt, *President*

Charles Allen, *Vice President*

M. L. Gravitt, *Secretary-Treasurer*

SERVICES: Motion picture production, cinematography, editing, sound recording, script writing, record pressing, high speed audio tape duplicating, distribution. FACILITIES: 16/35mm motion picture equipment; 1/4 inch and 16mm recording with electrical interlok Ampex, and Magnasync; studio; narration booth; editing room; music and sound effects.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Greyhound Derby* (13 episodes) (Creative Marketing, Inc.); 1967 *Miss U.S.A. Pageant* (Royal Crown Cola Co.); 1967 *Miss Universe Pageant* (Alo Creme Labs, Inc.); *International Champions* (Gulfstream Park); and *Action Center U.S.A.* (Orlando Chamber of Commerce).

Van Praag Productions, Inc.

Studio City, 1954 N.E. 151st St., North Miami, Florida 33162

Phone: (305) 949-4557

Jerry Winters, *Manager*

(For complete listing see New York City)

Fort Lauderdale Area

CINEMATOGRAPHY

812 S.W. 4th Pl., Ft. Lauderdale, Fla. 33312

Phone: (305) 522-7709

Date of Organization: January, 1967

Richard Winer, *Camcraman-Producer*

Rita Winer, *Secretary-Treasurer*

SERVICES: Documentary, engineering, promotional and underwater filming in 16 and 35mm. FACILITIES: Arriflex, Auricon & Rebikoff underwater cameras, two man submarine w/camera mounts, 42' sail and diesel camera boat, Bahama and Caribbean locations.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Critical Look at the World* (Royalty Productions); *Comanche 42* (Chris Craft Corp.); *Wonder Buoy* (General Electric); *The Last Ride* (U.S. Army); *Where the Old West Comes Alive* (Pioneer City).

Filmex South Incorporated

2501 East Oakland Park Boulevard, Fort Lauderdale, Florida

Phone: (305) 564: 7671

Jack Drury, *Executive in Charge*

(See listing of Filmex, Inc. New York)

GOODWAY, INC.

2501 E. Oakland Park Blvd., Ft. Lauderdale, Florida 33306

Phone: (305) 563-3166

Date of Organization: 1929

Beryl J. Wolk, *President*

Donald L. Wolk, *Exec. Vice President*

Stuart B. McIver, *Manager, Writer-Director*

David R. Englund, *Director of Photography*

Richard B. Logan, *Editorial Director*

Robert Darrach, *Art Director*

Robert Legler, *Sales*

SERVICES: Production of 16mm industrial, business, sales promotion, training, public relations and technical motion pictures from research and script to release printing. TV commercials. FACILITIES: Studio, editorial and office facilities; Arriflex, Bell & Howell cameras; Moviola; Magnasync sound recording equipment; interlock screening; lighting equipment; equipment for underwater photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Perry-Link Deep Diver* (Ocean Systems, Inc.); *Waterjet Propulsion Systems for High Speed Surface Vessels* (Pratt & Whitney Aircraft); *You Are Not Alone* (Florida Education Assn.); *Things Are Looking Down* (self-sponsored); *Treasure Isle* (Mac Arthur Productions.). TV COMMERCIALS: for Red Barn System (Campbell-Dickey Advtg.).

FLETCHER SMITH STUDIOS, INC.

259 S.W. 21st Terrace, Ft. Lauderdale, Fla.

Phone: (305) 581-7300

Date of Organization: 1932 (New York City)

Date of Incorporation: 1944 (New York City)

Fletcher Smith, *President*

Janet Smith, *Vice-President*

Marie A. Dehn, *Secretary, Treasurer*

SERVICES: Production of motion pictures for industry and television, sound recording for motion pictures, records, radio. Scripts for TV and radio commercials, specializing in comedy. FACILITIES: Sound studio; editing and projection; 16mm and 35mm equipment; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fun and Games*; *Power Patio* (Westinghouse Electric Corp.); SLIDEFILMS: *Step Changes in Patterns of Energy Supply*; *Decsalinization Forecast*; *Problems of Pollution* (Westinghouse Electric Corp.). TV COMMERCIALS: for The Salvation Army; Streitman's Bread (Bread Marketers, Inc.) and others.

Other Florida Cities

THE BARTON FILM COMPANY

4553 Waffer St., Jacksonville, Florida 32205

Phone: (904) 359-4541

Date of Organization: 1953

Reorganized: 1965

Donald E. Barton, *President*

Lee O. Larew, *Vice President*

Neil Mengel, *Production Manager*

John Mincev, *Photography*

Kenneth Hampson, *Sound*

Rebecca Hysler, *Editing*

Bill Brady, *Art & Titles*

Gladys Carroll, *Administrative Asst.*

SERVICES: 16/35mm motion pictures for industry, industry public relations, promotion, sales training, product information, motivation, employee indoctrination; TV commercials and productions. Complete creative, writing and production staff; producer services. FACILITIES: 40' x 60' air-conditioned sound stage with heavy-duty lighting; 16mm and 35mm sound and silent photographic equipment; hydrodolly; interlok projection; complete editing facilities; separate narration recording studio; music and sound effects library; animation and title stand, hot press titles; sound mixing; talent file.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for Winning*; *The Big Squeeze* (Florida Citrus Commission); *Gator Bowl Highlights* (Gator Bowl Assn.); *Living Proof* (United Fund); *Jacksonville-Action Port, USA* (Jacksonville Port Authority). TV COMMERCIALS: for Atlantic National Bank (Tucker Wayne & Co.); Florida National Bank; Dairy Queen (West & Evans, Inc.); Winn-Dixie Stores; Sunnyland Meats (Wm. W. Cook & Assoc.).



LAWRENCE SMITH PRODUCTIONS, INC.

3024 Lenox Ave., Jacksonville, Florida 32205

Phone: (904) 751-2747

Date of Organization: 1963

Date of Incorporation: 1965

Lawrence V. Smith, *President*

Albert St. Clair Millar, Jr., *Vice-President*

Dorian P. Smith, *Secretary-Treasurer*

Janice M. Touchton, *Business Manager*

Tony Kennedy, *Editorial Services*

Donald H. Frady, *Sound Services*

Elizabeth Potts, *Administrative Asst.*

SERVICES: production of 16 & 35mm motion pictures for industry, education, public relations and promotion. Specializing in TV commercials, sponsored newsfilms, documentaries and slide presentations. Production staff providing outside producers, writing, directing and editorial services. FACILITIES: 25 x 40' air-conditioned sound stage, with adjoining dressing rooms; 16 & 35mm Arriflex, Auricon & B&W cameras. Complete studio and location sound equipment, mike booms, mixers, portable sync-generator recorders. Animation and titles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington Newsletter*; *Thai PathFinder Training*; *Safety Village* (U.S.I.A.); *Odyssey of Miss Sunshine* (Kiekhaefer Corp.); *The Las Vegas Game* (Radcliffe Advtg.); *Clothing the South* (Uniroyal Corp.); *St. Regis Press Tour* (St. Regis Paper Co.); *Mayor Hans Tanzler* (series of 30 min. films for Mayor of Consolidated Gov't, Jacksonville, Fla.) SLIDEFILMS: *Give Your Blood*; *15th Annual Presentation of Awards* (Jacksonville Blood Bank); SPONSORED NEWSFILMS: *Puerto Rico Surf Championships* (Bonnie Bell Cosmetics); *New York to Moscow Solo*; *Bahama Grand Prix* (Acru Commander); *Trans-Canadian Series* (Mercury-Cougar); *Jr. Miss America Pageant* (Breck Shampoo); *Screen News Digest* (At-

LAWRENCE SMITH PRODUCTIONS:

lantic National Bank); *Hunting Wild Boar* (River Ranch Acres); *Sail Fish on the Horizon* (Ocean Reef Fish Club); *We Clothe the Wellcomers* (Uniroyal Corp.). TV COMMERCIALS: for St. Regis Christmas I.D. (St. Regis Paper Co. Newman/Lynde & Asso.); *Sausage N° Bacon, Beach Bossa, Brandwagon, Why Fiddle Around, Smoke House, Hog Auction & Secret Spices* (Copeland Sausage Co./Werring Advertising Co.); *Fuel Running Low* (Golder Oil Co./Crisp & Harrison Agency); *Bank Blood* (National Assn. of Blood Banks/Newman/Lynde & Asso.); etc.

CLOSE PRODUCTIONS

163 San Carlos Boulevard, Ft. Myers Beach, Florida 33931

Phone: (813) MOhawk 4-6166

Date of Organization: 1956

Branch Office: 114 N. Wayne Ave., Wayne Pa. 19087. David J. Flood, *Creative Vice-President*. Phone: (215) MU 8-1268

Ed Burt Close, *Owner*

SERVICES: Production of custom-made sound filmstrips, color slides. Readymade filmstrips on sales training, service station management and safety, sales incentive contests, sales training programs and meeting display devices. FACILITIES: Photographic studio for production of filmstrips and slide presentations.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Future is Yours . . . as a Promoter* (Quality Bakers of America); *Safety is Your Job* (Pennsylvania Railroad); *New Advertising Program* (Univac); *Spectral Range Presentation* (National Lead); *Those So-And-So's in Conshohocken* (Lee Tire & Rubber Co.).

HACK SWAIN PRODUCTIONS, INC.

1155 Cattleman Rd. P.O. Box 10235

Sarasota, Fla. 33578

Phone: (813) 955-1706

Date of Organization: 1960

Hack Swain, *President*

Tony Swain, *Vice-President*

Mike Swain, *Vice-President*

Marie Swain, *Secretary-Treasurer*

John C. Thomas, *Vice President, Director of TV Production*

SERVICES: Production of 16mm industrial, educational, documentary and training films; TV spots; 35mm spots, slidefilms, stripfilms. FACILITIES: Editing facilities for 16 35mm including sound, interlock projection and sound equipment; 1/4" Nagra tape sync system & 16mm Amega recording equipment; Bell & Howell sound projectors. Available camera equipment: Cine Special, Auricon, Arriflex, Bell & Howell lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *At Marco Island with Jack Paar* (Marco Island Development Corp.); *Spring Hill with Don McNeill* (Deltona Corp.). SLIDEFILMS: *Experimental Instrumental; Performance Clinic* (Sarasota School Board); *Pinellas Make It Big* (St. Petersburg Times). TV COMMERCIALS: for Borden's Milk; Exchange National Bank (Liller, Neal, Battle, Lindsey); Tropicana (John L. Douglas Assoc.); Monongahela hella Power; First Federal (Faldgren & Assoc.); Taffy's (Carey Bing Adv.).

PETER J. BARTON PRODUCTIONS, INC.

310 S. Bronough St., Tallahassee, Florida.

Phone: (904) 224-3655

Branch: Miami, P. H. Barton, in Charge, Phone: MO 1-1456

Date of Organization: Feb., 1967

Peter J. Barton, *President, Producer*

Paul H. Barton, *Graphic Arts Director*

Madalyn G. Barton, *Secy-Treasurer*.

PETER J. BARTON PRODUCTIONS:

SERVICES: Motion pictures, television films and commercials; theatrical short subjects. FACILITIES: 16, 35mm camera, editing facilities; screening, editing (16/35) rooms; sound-on-film interview studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Warm Courage and High Hope* (Florida Dept. of Education); *Hotel Beach Party* (Warner Bros Florida Development Commission); sequences for Walt Disney Productions; NBC News; UPI Newsfilm; NET; U.S. Dept. of the Interior, Bur. of Commercial Fisheries).

GEORGIA**Metropolitan Atlanta Area****CINEMA EAST/TODD FILMS INTERNATIONAL, INC.**

1644 Tullie Circle, Drawer 13955K, Atlanta, Ga. 30324

Phone (404) 633-5011

Date of Organization: 1963

J. Hunter Todd, *Executive Producer*

Ron Gorton, *Producer, Feature Films*

John Sammons, *Director*

Don Walker, *Asst. Director*

Ernest Turner, *Graphics*

Leonard Allen, *Public Relations*

Cynthia Rutherford, *Production Coordinator*

Douglas Surrrell, *Executive Pilot*

SERVICES: International motion picture production and distribution. Theatrical features and shorts, documentary and business films, public relations, sales promotion, educational, medical, technical, industrial. No TV commercial production. FACILITIES: 70, 65, 35, 16mm cameras and production equipment. Videotape (Ampex VTR 2000), Hughes 300 helicopter with special gyro mounts, Mooney Executive 21 Aircraft with gyro camera mounts. (Lear Jet air-to-air equipment available with camera systems.) Silent and sound studios available. Complete mobile units for film and videotape productions. Screening facilities for 70,65,35,16mm available. Underwater blimps and scuba equipment. 5.5mm to 800mm lenses. 1/4 inch sync sound recorders, 16mm and 35mm sound recorders. Portable videotape recorders.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Islands in the Sun; Atlanta-Atlanta* (Eastern Airlines); *Gone with the Wind* premiere (MGM); *The City* (Atlanta Newspapers Inc.); *Vista* (The Job Corps); *The Man They Love to Hate* (State Patrol); *The Young-Holt Trio; The Battle of Kettle Creek; Cast Your Fate to the Wind; The Temporary Life* (Interfilm); *New Worlds-New Jobs* (Vo-Ed, Dist. Ed. Depts.); *New Directions; Oil to An Uncertain Tomorrow; Your World Vica Vaestra* (Armistad, What Is A Child?, Autumn Leaves (State Dept.)).

COLONIAL FILMS, INC.

752 Spring St. NW, Atlanta, Ga. 30308

Phone: (404) 575-5823

Date of Organization: 1947

Date of Incorporation: 1961

Taylor E. Hoynes, Sr., *President*

Clarence B. Glover, *Industrial Sales*

Taylor E. Hoynes, Jr., *Industrial Sales*

John E. Sajem, *Director of Art & Prod*

Margaret A. Sullivan, *Editor, Writer*

SERVICES: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, sales, training, education and sales meetings. Art, photography, editorial, writing and research services. Recording

**SOUTHEAST REGION****COLONIAL FILMS INCORPORATED:**

services available. Animation and production quantity prints. FACILITIES: 11,000 sq. ft. housing equipment, business offices, etc.; photographic and animation equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Group Insurance Program* (West Point Pepperell); *The Twiggy Pen Promotion* (Scripto, Inc.); *The Saga of Chucklehead Charley* (Tucker Wayne Co.); *The Teacher As A Speaker; Room for Learning* (self-produced). OVERHEAD TRANSPARENCIES: *Job Application and Job Interview; Basic Salesmanship; Good Grooming; Language Arts* (self-produced).

PROVENCE PRODUCTIONS, INC.

467 Armour Circle NE, Atlanta, Ga. 30324

Phone: (404) 573-2966

Date of Organization: 1962

Gerald M. Crowder, *President*

Jerry Brown, *Vice-President, Producer*

Harriet Laurence, *Secretary*

Heywood L. Siddons, *Director, Producer*

George Watkins, *Production Manager*

Winston Tucker, *Production Asst.*

SERVICES: Motion pictures, TV films and commercials, productions in 16 35mm. FACILITIES: Creative department, air conditioned sound stage, insert stage, make-up and dressing rooms, 16 35mm editing rooms; 16 35 sound, studio or location sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blizzard Girl* (Fresca); *To Fill A Need* (Cotton Producers Assn.); *What A Way to Go* (Rich's Inc.). SLIDEFILMS: *Benson's Fruit Cake* (Benson's Bakery); *Merchants National Bank* (Merchant's Bank of Mobile). TV COMMERCIALS: for Southern Bell, Atlanta Braves (Tucker Wayne); J.P. Stevens (Leslie Adv.); Royal Cup Coffee Co. (Burton-Campbell); Belle Shamerer Hosiery (Jay Scott Assoc.); Piedmont Airlines Liller, Neal, Battle & Lindsey); Hair-On Corp. (Pearson Adv.); Krystal Co. (Gerald Rafshoon).

WILLARD & HARVEY, INC.

1542 Briarwood Rd., N.E., Atlanta, Ga. 30329

Phone: (404) 634-2433

Date of Incorporation: 1967 (as successor organization to Frank Willard Productions)

Frank H. Willard, Jr., *President*

John Harvey, *Vice President*

Laura Morgan, *Office Manager*

Judge E. Jackson, *Field Production Mgr*

Sam Cravitz, *Sound Engineer*

SERVICES: 16 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. FACILITIES: Film studio building, air-conditioned sound stage and editorial facilities, three 16 35mm editing rooms, animation, sound control and machinery rooms, screening room equipped for interlocks and print showing, recording equipment on 16mm edge track includes recorder, three-channel dubbers, Ampex 1/4" tape and turntables, 11-channel audio inputs; 16mm projector system interlocked with dubbers for mixing and trail screening; 2 music libraries on disc and tape; silent and studio cameras, camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage, location trailer, underwater blimps for 2 16mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fabric Fair* (West Point Pepperell); *Mondo Daytona* (Mondo Productions); *Tree Shaker* (U.S. Forest Service); *The Paper Forest* (So. Pulpwood Conservation

SOUTHEAST REGION:

WILLARD AND HARVEY:

Assn.); *Football Highlights* (Georgia Tech).
SLIDEFILMS: *Blizzard*; *The Girl from Coke*
(Coca-Cola Co.); *Did You Know?*; *Tom's in A
Nutshell* (Tom Huston Peanut Co.).

KENTUCKY

VOGUE FILM PRODUCTIONS, INC.

P.O. Box 20126, 9701 Taylorsville Rd.,

Louisville, Ky. 40220

Phone: (502) 267-7436

Date of Organization: 1950

Edw. A. "Jack" Price, *President*

George Weinmann, V.P., *Director of Photog-
raphy*

William DeJarnette, *Director, Production*

Elise Meyer, *Creative Director*

Robert King, *Production Assistant*

Charles Brookman, *Cameraman*

SERVICES: Complete creative and production facilities for 16/35mm motion pictures and slidefilms for sales, training, public relations, business, education and TV. Creating and staging shows for sales meeting and conventions. FACILITIES: 16/35mm production equipment, including sound studio, set-building facilities; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's in the Cards*; *The Word is Quality*; *What Makes Clothes Clean*; *Dryers*; *There's More Than Meets the Eye*; *Executive Furnace*; *Solid Tempered Glass Shelvcs*; *The Line-Up*; *Color Fashionettes* (General Electric); *The Golden Moment*; *Pursuit of Perfection*; *Tradition of Hand Craftsmanship*; *Best of Two Worlds* (Mercedes-Benz of North America); SLIDEFILMS: *Washer Sales Strategy*; 1968 *Dishwashers*; *New Approach to Selling Refrigerators* (General Electric); *Can You Afford It?* (Keller-Crescent). SALES MEETINGS: for General Electric; Renault, Inc. TV COMMERCIALS: for International General Electric.

ETF PRODUCTIONS, INC.

640 Bizzel Drive, Lexington, Kentucky 40504

Kentucky 40504

Phone: (606) 233-0627

Date of Organization: July, 1966

Cecil York, *President*

Peter Adanick, *Vice-President*

Grant R. Erikson, *Secretary*

Floyd A. Kron, *Treasurer*

SERVICES: Production in 16mm or 35mm, b&w or color, including photography, editing, sound, conforming. Production of industrial, educational, documentary, TV commercials, theatrical shorts and commercials, public relations and promotional films, filmstrips and slidefilms. Creation of idea-scripting and storyboarding. FACILITIES: Production facilities with stage, editorial sound, photographic; 16mm b&w reversal laboratory; 8, 16, 35mm color reversal processing and printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *OCR and Print Quality* (IBM); *EKU Reading Clinic*; *School-to-Work*; *Vocational Guidance*; *Compro* (Appalachia Educational Laboratory, Inc.); *Campus Promotional* (Eastern Kentucky University). TV COMMERCIALS: for David Trapp for Governor (The Public Relations Center); Webber's Sausage Co.; Lexington KFC Dealers (Gig Henderson Adv.).

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LOUISIANA

AVALON DAGGETT PRODUCTIONS

P.O. Box 14656, 1603 Letitia Street,

Baton Rouge, La. 70808

Phone: (504) 342-7974

Date of Organization: 1950

Avalon Daggett, *Owner, Writer & Director*

Jesse Davis, *Editor*

Mrs. Elaine Miller, *Office Manager*

SERVICES: Motion pictures for public relations, sales, training, education and TV. FACILITIES: Mitchell, Arriflex and Bolex cameras; lighting and sound equipment for studio and location; editing room; all production facilities available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *School Bus Driver*, V.I.P. (Louisiana Dept. of Education); *Louisiana* (La. Dept. of Commerce & Industry); *Mississippi Crossing* (La. Dept. of Highways); *The People* (Gould, Blieden & Manley); *Mountain Spirits* (Slocum Associates).

BROOKS READ & ASSOCIATES, INC.

251 Florida Street, Baton Rouge,

Louisiana 70821

Phone: (504) 343-1715

Date of Organization: 1965

Brooks Read, *President*

Maureen H. Read, *Vice-President*

Glenn Ducote, *Secretary-Treasurer*

SERVICES: Motion pictures, television commercials, news filming, audio recording and duplication, film library. FACILITIES: Small motion picture studio; audio studio. Auricon, Bolex and Bell & Howell cameras. Ampex and Magnecorder audio equipment; art.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Man and the Challenge* (Gov. John McKeithen); *The Truth About Insurance Rates* (La. Ins. Commissioner); *PAR Reports* (Public Affairs Research Council); *The Full Time Team* (Max Killen Assoc.); *The Expressway Age* (G.B.R. Safety Council). TV COMMERCIALS: for Gov. McKeithen campaign (Weill/Strother); State Sen. J. D. DeBlieux; Ed Reed Organization. TV FILMS: for La. Farm Bureau; KTBS-TV; WWL-TV; La. AFL-CIO; La. Chiropractic Assn.; Assn. of La. Electric Coops); KNOE-TV; U.S. Sen. Russell Long.

NORTH DAKOTA

WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Ave., Charlotte, N.C. 28204

Phone: (704) 377-1646

Date of Organization: 1948

Walter J. Klein, *President*

Elizabeth C. Klein, *Account Manager*

John Burgess, *Sound Director*

Joe Durham Rorie, *Script Writer*

Richard Klein, *Account Manager*

Yvonne Swords, *Distribution Director*

John Clifford, *Production Director*

SERVICES: Production, distribution, updating of 35/16/8mm motion pictures in following categories: television, public service, sports, travel, sales training, public relations, industrial and technical. FACILITIES: Own building with sound stage, art studio, film screening room, sound recording room, film vault, editing room, darkroom, distribution rooms, and general offices. Ampex, Magnecord, Stellavox, and Rangertone sync recorders, music library, heavy lighting. Writers, editors, photographers, recording technicians.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Joe M. Day, Aller* (J. I. Case Co. and 4-H); *Blazing East Africa's Toughest Trails* (Diamond Reo Div., White Motor Co.); *How Do You Measure Wealth?*

WALTER J. KLEIN COMPANY:

(Elanco Div., Eli Lilly Co.); *The Travel Door* (Delta Air Lines); *The Little Tummy* (Caloric Corp. and Club Aluminum); *Staying Alive* (Columbus Parts Div., AP Parts Co.); *The Key Ring* (Coca-Cola Co. and American Nurses Assn.); *The Veterinarian from 9 to 5* (Ralston Purina Co.); *The Lawns of America* (Ariens Co.); *How to Make A Mint* (Mason Candies); *Atoms in Agriculture* (Dow Chemical Co.); *GE Blankets* (General Electric Co.); *Sports in Charlotte* (LaPointe Chevolet). TV COMMERCIALS: for Carolina Power & Light Co. (J. T. Howard Agency); and Marnet Packing Co.

TENNESSEE

Metropolitan Memphis Area

CADWELL PRODUCTIONS, INC.

2357 Lamar Ave., Memphis, Tenn. 38114

Phone: (901) 324-5041

Date of Organization: 1966

Date of Incorporation: 1967

Charles E. Cadwell, *President, Director
Photography, Producer*

Linda B. Cadwell, *Secretary/Treasurer*

D. Lancaster, *Photographic Asst. & Printing*

D. C. Hoffman, *Administrative Director*

Rene J. Koopman, *Sound Engineer, Director
of Music & Art*

SERVICES: Photography, film productions for TV & industry on location or studio. Art, storyboard, scripts, film production, narration and sound recording; editing and laboratory services; freelance photo-journalist for TV news assignments. FACILITIES: 5,000 sq. ft. studio & offices; 8/16/35mm motion picture equipment; 35mm 2 1/2x3 1/4, 4x5, 5x7 and 8x10 still equipment. Single, double system sound recording. Arriflex, Auricon, Bolex, Bell & Howell cameras. Distributorship and sale of 8mm Port-A-Matic rear screen projectors. Closed-circuit TV; videotape.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Perfect Call* (Welcome Wagon International); *Operation Head Start* (Shelby County Board of Education). TV COMMERCIALS: for Memphis Ford Dealers (J. Walter Thompson); Southland Greyhound Track (Arnold & Assoc.); Malone & Hyde (Advanced Motivation Programming); Pancho's Restaurants (Blockman & Assoc.); Memphis Light, Gas & Water Division (Grenshaw & Rnsh, Inc.); Reelfoot Meat Products (Noble-Dury & Assoc.); King Cotton Meat Products; Julius Lewis Store (Rosengarten & Steinke Inc.); Medicenters of Memphis (Walker & Assoc.); Sealy (Merrill Kremer Adv.).

FOTOVOX, INC.

752 S. Somerville, Memphis, Tenn. 38104

(see late listings end of this section)



Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding the prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

Other Tennessee Cities
CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.
Phone: (615) 267-4302

Date of Incorporation: 1953
James E. Webster, *Pres. & Exec. Producer*
Betty T. Webster, *Vice Pres. & Treasurer*
Thomas Crutchfield, *Secretary*
Erven Jourdan, *Director of Production*

SERVICES: 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Complete commercial still photography dept., including color negative and type C print processing equipment. **FACILITIES:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmRama lenses; lighting equipment; complete art and animation department. Permanent creative staff — writers, directors and musical director. Company plane for conferences, aerial and location photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Out of the Ages* (Rock City Gardens, Inc.); *The Hand that Feeds You* (Morrison Cafeterias Consolidated, Inc.); *Power Building Blocks* (U.S. Air Force); *The VP Boiler* (Combustion Engineering, Inc.); *Yucatan Holiday* (Cessna Aircraft, Schlitz Brewing Co., Winchester-Western, Evinrude Motors, King Seeley Thermos Division). **SLIDEFILM:** *Our Gal Sal* (Coca-Cola Co.); *The Dorsey Story* (Dorsey Trailers); *You're in the Floor Show* (Morrison Cafeterias Consolidated, Inc.). **TV COMMERCIALS:** for Southern Cross Industries Inc. (Liller, Neal, Battle & Lindsey).

AMERICAN DIVERSIFIED SERVICES

Box 975, Kingsport, Tennessee
Phone: (615) 239-9301

Date of Organization: 1960
John Dallas, *Sales Manager*
Ronald Edwards, *Creative Director*
Edith Eastridge, *Office Manager*
Tom MacNeer, *Director, Photography*

SERVICES: Motion pictures and filmstrips for industry, business, education, TV, etc. Distributor of films to TV and non-theatrical sources. **FACILITIES:** For live action and animation photography, sound recording, editing, dubbing, film inspection and distribution.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Day from Now* (Alert Business Schools). **SLIDEFILMS:** *Look of Beauty* (Dayco Industries); *Miner's Profits* (Wilcox Mfg.); *Right Again McGee* (Pacemaker Corp.).

REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, P.O. Box
10191, Knoxville, Tenn. 37919
Phone: (615) 588-5181

Date of Organization: 1964
Branch Office: 417 Garfield Ave., Glendale,
Calif. 91204. Phone: (213) 246-4265.

W. Fleming Reeder, *President*
Thomas W. Taylor, *Sales Manager*

SERVICES: 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. All services from original script to release print. **FACILITIES:** Offices in new, city-owned studio, 100'x50'x25'. Carpenter shop; make-up rooms, storage and editing rooms; studio and location equipment. Lights, camera, sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shattered Seconds* (Bakersfield Racers); *Kyoto Gardens* (World Travel Services); *Five Symbols* (Milligan College); *Seicentennial*; and *Development Report* (Maryville College).

INDIANA

J. B. MCGINNIS FILM PRODUCTIONS

Phone: (317) 251-1517
Date of Organization: 1965

John B. McGinnis, *President*
Karen B. McGinnis, *Secretary and Treasurer*

SERVICES: Motion pictures, TV films and commercials, industrial films. **FACILITIES:** Studio, editing, 16mm production equipment (sound and silent), 35mm (on request).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *IQ* (Pitman-Moore Div. Dow Chemical Co.); *Bar 3* (Elanco Div., Eli Lilly Co.). **TV COMMERCIALS:** for Indiana National Bank; American United Life Insurance; Indianapolis Hospital (Caldwell Vanriper); American Fletcher National Bank (Handley & Miller).

MICHIGAN

Metropolitan Detroit Area

Contempol Productions, Inc.

690 East Maple Road, Birmingham, Michigan
48011

Phone: (313) MI 2-8353

Ross R. Callaway, *vice-president*

(See complete listing under New York City)

NEIL DOUGLAS PRODUCTIONS

3030 Iroquois Ave., Detroit, Michigan 48214
Phone: (313) 923-0303

Date of Organization: 1927

Neil Douglas, *President*
Rosalie Douglas, *Secretary-Treasurer*
Mary Neil Morrison, *Promotion Executive*

SERVICES: Films for travel promotion, service organizations in financial and public relations areas, education project documentaries. **FACILITIES:** Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Austria for all Seasons* (Austrian Tourist Assn.); *Seeing Europe on a Bicycle* (SITA); *More Undiscovered Charm in Germany* (German National Tourist Office); *What to See on a Grand Tour of Europe* (European Tourist Assn.); *The Glories of Greatness—Sweden* (Swedish National Tourist Council).

F. B. N. FILMS

15240 Crescentwood, East Detroit, Michigan
Phone: (313) PR 5-0114

Date of Organization: 1958



Real Facts for Sponsors

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding the prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.



EAST CENTRAL STATES

F. B. N. FILMS:

Bert Penzien, *Owner, Cinematographer*
Dan Blough, *Sales*

SERVICES: 16mm 35mm motion pictures for theatres, television and industry. **FACILITIES:** 16 35mm cameras; editing and sound equipment; ColorTran lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Preston Beauty College*; *Spartan Tire, Inc.* (Arbor Adv.); *Security Bank* (Security Bank); *Downtown Honda* (Stanley Ad Agency). **TV COMMERCIALS:** for Roto Rooter, and 65 additional commercials.

ROBERT FISHER PRODUCTIONS

403 Fisher Building, Detroit, Mich. 48202

Phone: (313) 575-0430

Date of Organization: 1957

Robert S. Fisher, *Producer*
Dayton C. Closser, *Writer*
Marian S. Fisher, *Honorary Vice-Pres.*
Audrey J. Fisher, *Secretary*

SERVICES: Motion pictures, motion slidefilms, sound filmstrips, packaged meeting materials, TV commercials. **FACILITIES:** Own minimum camera gear, lights, etc. Studios rented as required for each production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Air-Pak Bulkhead* (Evans Products Co.). **SLIDEFILMS:** *The Joys of Southern Living* (Southern Living Magazine); *Jobber PR Program* (United Motors Service Div., General Motors); *Let's Talk Batteries and Energizers* (Delco-Remy Div., General Motors Corp.); *VW Formula for Increased Sales*; *Selling Against Competition* (Volkswagen of America through G&D Communications Corp.). **TV COMMERCIAL:** for Barden Investment Co. (12) (Harry Goldberg Adv.).

FLOREZ INCORPORATED

515 Bates Street, Detroit, Mich. 48226

Phone: (313) WO 2-4920

Date of Organization: 1931

Branch Office: 5285 Western Ave., Clarendon Hills, Ill. 60514.
Phone: (312) 323-9023. A. S. Linck, v.p. in charge.

Genaro A. Florez, *President*
Herbert Hall, *Executive Vice Pres.*
J. Raymond Cooper, *Senior Vice-President*
Clark E. Pardee, Jr., *Vice-President*
Ernest D. Nathan, *Vice-President,*
Consultative Service
A. S. Linck, *Vice-Pres., Chicago*
R. M. MacKinnon, *Vice-President*
Charles W. Sabin, *Secretary-Treasurer*
Wm. E. Herzog, *Art Director*

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, slidefilms, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus meeting plans and arrangements. **FACILITIES:** Six-story main office in downtown Detroit.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Those Perishable Facts* (Gulf Oil Co.); *Professional Salesmanship* (Ford Motor Co.); *Tractor Operations*; *The Car That Wasn't There*; *An Unfair Comparison*; *Ambassador — Coolest Car In Its Class* (American Motors Corp.).

DETROIT, MICHIGAN



THE JAM HANDY ORGANIZATION, INC.

2821 East Grand Blvd., Detroit, Mich. 48211
Phone: (313) TR 5-2450

Officers

Jamison Handy, *President*
William G. Luther, *Executive Vice-President*
John A. Campbell, *Treasurer*
W. Eugene Hunter, *Senior Vice-President*
Russell B. Robins, *Senior Vice-President for Merchandising and Market Development*
Everett F. Schafer, *Senior Vice-President for Planning and Programming*
Harold Dash, *Vice-President, Western*
Contacts
James V. Grann, *Vice-President, Production*
Jennings Hammer, *Vice-President, Motion Picture Planning*
Charles W. Renfrew, *Vice-President*
Hughes G. Southwell, *Vice-President, Business Theater*
T. H. Westermann, *Vice-President, Eastern*
Contacts
Vincent Herman, *Secretary*

Branch Offices

NEW YORK: 1775 Broadway, New York, New York, 11019. Phone: (212) JUdson 2-4060. Herman Goelz, *in charge*.
CHICAGO: 230 N. Michigan Avenue, Chicago, Illinois 60601. Phone: (312) STate 2-6757. Harold Dash, *Vice-President, in charge*.
HOLLYWOOD: 1680 North Vine, Hollywood, California 90028. Phone: HOllywood 3-2321.
PITTSBURGH, Pennsylvania. Phone: (412) ZENith 0143.

SERVICES: *Motion picture production*: commercial, industrial and sales promotion; personnel, customer and public relations; minute movies; sponsored shorts; safety, educational motion pictures; television commercials; theatrical and non-theatrical distribution service. *Filmstrip and slidefilm production*: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance*: staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation, casting, scene design, mock-ups, miniature, projection, prop department, speech and acting coaching, slidefilm studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment, sales and service. Special devices; suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Things Are Happening* (Parke, Davis & Co.); *A Closer Look at Sales Management* (Proctor & Gamble); *Ideas in Action* (Westinghouse Electric); *Alcoa Spreads the Word* (Aluminum Co. of America); *You Bet Your Life* (General Tire & Rubber Co.); *SSSSSt* (Precision Valve Corp.); *We're on Our Way* (Coca-Cola Co.); *The Profit Partners* (Hobart Mfg. Co.); *Be An A-C-E Driver*; 1968 *Cadillac Engineering; Engineered for Leadership* (General Motors); *Bridge for the Yaque* (U.S. Steel Corp.); *Presenting the Sales Manager* (J. I. Case Co.). SLIDEFILMS: *The Power of People; Get with the Young Wheels* (General Motors); *Lady, It's Cold Inside* (Admiral Corp.); *Handling Competition; The Winner's Circle* (J. I. Case Co.); *The Strategic Use of Time* (Coca-Cola Co.); *The Name of the Game*

THE JAM HANDY ORGANIZATION:

Is Green (Detroit News); *The Lady Kenmore Washer* (Sears, Roebuck & Co.); *A Better Way of Life* (Westinghouse); *Brushed Steel Presentation* (U.S. Steel Corp.).

HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, Mich. 48227
Phone: (313) 272-1000

Date of Organization: 1945

George R. Cheadle, *President*
John D. Joseph, *Vice-President*
James Heinonen, *Technical Editor*
Alan R. Hibbert, *Production Director*

SERVICES: Preparation of sales promotion and training programs and materials including motion pictures, sound filmstrips, overhead transparencies, charts and literature. Complete direct mail and addressing services. FACILITIES: Writers, photography, art department recording and direction; direct mailing data processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Shenango Sales Power Clinic #3* (Shenango Ceramics, Inc.). SLIDEFILMS: *What's Stopping You?* (American Brakeblok Div., Abex Corp.); *It Pays to Replace* (Autolite-Ford Parts Div., Ford Motor Co.); *A Helping Hand* (Beauty Counsellors, Inc.); *Speedhide Latex Fire Retardant Paint* (Pittsburgh Paint Div., PPG Industries).

INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235
Phone: (313) UN 2-3932

Date of Incorporation: 1946

Nicholas J. Beck, *President*
James W. Atkinson, *Vice-Pres. & Treasurer*
Gerald C. Simon, *Secretary*
Edward Susalla, *Publications Mgr.*
Albert Bizer, *Art Director*

SERVICES: Creative and production staff for slidefilms, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. FACILITIES: Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quest for Quality* (Merit Industries, Inc.); SLIDEFILMS: *The Automatic Hired Hand; Steps to Service Shop Profit* (New Idea Farm Equipment Co.); *Hogs Talk* (Ralston Purina Co.); *Carburction Theory* (GM Truck & Coach Div.).

THE KERBAWY COMPANY

1300 Buhl Bldg., Detroit, Michigan 48226
Phone: (313) 963-0201

Date of Organization: 1956

Haford Kerbawy, *President*
Victor F. Radcliffe, *Vice-President*
Daniel S. McIntire, *Vice-President*
Lester T. Davis, *Vice-President*
James S. Ryan, *Creative Director*
Kermit Keglev, *Business Theatre*
Guy B. Willetts, *Mgr., Communications Div.*
Thomas D. Stringer, *Production*

SERVICES: motion pictures, business theatre and meetings, slidefilms. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Come On Up* (Cessna Aircraft); *Music for Modern Americans* (Chrysler Corp.); *Once In A Lifetime* (Volkswagen of America); *Frigidaire Bothers to Build in More Help* (Frigidaire Div., General Motors); *Happening* (United Foundation).

NATIONAL TELEVISION NEWS, INC.

560 W. Eight Mile Road, Detroit, Mich. 48220

Phone: (313) 541-1440

Date of Organization: 1961

Howard Back, *Executive Editor*
Jim O'Donnell, *Managing Editor*
Leslie Walden, *Production Supervisor*
Retty Gunther, *Operations Manager*

SERVICES: Planning, production, distribution of newsfilm for business and industry; production of syndicated TV series; TV public relations counseling; preparation and distribution of TV sportsfilm, women's features, editorial matter, radio newstape and related material. FACILITIES: 16/35mm production and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (TV Specials); *Outlook '68* (Chrysler Corp., Goodyear Tire & Rubber Co., Youngstown Sheet & Tube Co., Sun Oil Co., Bank of America); *You and the Economy* (Holiday Inns of America, Frigidaire, Lederle Laboratories, American Bankers Assn., American Tel. & Tel. Co.). NEWSFILMS: for Allison Div. of GM, American Bankers Assn., American Motors, American Petroleum Institute, American Tel. and Tel. Co., Buick Division, Cadillac Div., Chrysler Corp., Chrysler-Plymouth Div., Chevrolet Division, Dodge Div., E.I. du Pont de Nemours, B. F. Goodrich Co., Lederle Laboratories, Pontiac Div., Sunray DX Oil Co., Volkswagen, Weyerhaeuser Co. TV FILMS: *George Picrot's World Adventure Series* (half-hour films for nat'l distribution). TV COMMERCIALS: Chatham Supermarkets (Buckfire & Co.).



Pelican Films, Inc.

New Center Building, Detroit, Michigan 48202

Phone: (313) 871-4200

Ed Henry, *Producer*
(See complete listing under New York City)



REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit, Mich. 48203
Phone: (313) 883-2800

Date of Organization: 1950

Lawrence M. Regan, *Chairman*
James L. Herman, *President*
Joseph A. Ripard, *Vice President, Sales*
Robert R. Engelhard, *Vice-Pres., Editorial*
Randall D. Garrison, *Vice President, Special Projects*
Frederick T. Sherry, *General Mgr./Treasurer*

SERVICES: Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, business meetings, film-controlled meetings, printed materials, stage presentations, audiographs and TV spots. FACILITIES: Studio and stage designed, built and equipped for motion picture and slidefilm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *No Accident* (Ford Motor Co.); *The Man With the Sensitive Hands* (Cadillac Div., GM). SLIDEFILMS: *DOT Film Program; Franchise Program; Zone Service and Parts Managers Meeting* (GMC Truck & Coach Div.); *Corrosion-Resistant Valves; Designed for Total Profit; Warm Air, Air Conditioning Time* (Craze Co.); 1968 *International Miami Sales Convention; Spangueuld, Seamless and Specifications* (Armco Steel Corp.); 1967 *Competitive Comparison Program; Ath Quarterly Dealer Meeting* (Cadillac Div., GM); *This Business*

REGAN PRODUCTIONS INCORPORATED:

of Color (Montgomery Ward & Co.); *Buick Bargain Days* (SCI Div., McCann Erickson); *Retarded Children* (Educational Media Inc.); *Planning for Profit Series* (Pure Oil Co.). TV COMMERCIALS: for GMC Truck & Coach Div., Local Dealer Commercials.

ROSS ROY, INC.**Motion Picture, Visual Aids & Stage Div.**

2751 E. Jefferson Ave., Detroit, Mich. 48207
Phone: (313) 567-4000

Branch: 500 Fifth Avenue, New York, N. Y. 10035. Phone: (212) 565-3200. William A. Walker, *Exec. Vice-Pres.*; F. Henry Larson, *Vice-Pres. & Acct. Exec.*

Thomas P. Marker, *Vice-President, Stage & Motion Picture Production*
Donald G. Tracy, *Vice-President, Visual Aids*
Robert S. Fisk, *Vice-President, Creative Supervisor - Merchandising*
F. J. O'Neil, *Executive Producer*
John Zachary, *Prod. Mgr., Motion Pictures*

SERVICES: Create and produce motion pictures, slidefilms and industrial theater programs of all kinds. **FACILITIES:** Creative and supervisory staff; film editorial facilities; two equipped stages; continuing contractual agreements covering specialized creative requirements and mechanical facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Salesmen's '68 Product Meeting*; *Scat Pack* (Chrysler Corp.); *Wonderful World of Silicones*; *Silicones in Construction* (General Electric); *Winter in Michigan* (Michigan Tourist Council); *'68 Distributors' Product Introduction* (Chrysler International S.A.); *Start Afire Meeting Film* (Chrysler-Plymouth Div., Chrysler Corp.). **SLIDEFILMS:** Continuing programs for Chrysler and others. **TV COMMERCIALS:** for Blue Cross/Blue Shield, Michigan Tourist Council, Detroit Bank & Trust Co.

SCENE TWO PRODUCTIONS, INC.

6535 Third, Detroit, Mich.
Phone: (313) TR 5-4477

Date of Organization: 1967

Timothy M. Howard, *President*
Ted E. DeGroot, *Executive Vice President*
Robert F. Edgington, *Account Supervisor*

SERVICES: TV commercial production/animation and live action; documentary and industrial films. **FACILITIES:** Creative department, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *AAA* (Stockwell & Marcuse Inc.); *Ekrich Meats* (Bonsib Inc.); *Ford Motor Co.* (J. Walter Thompson Co.); *Auto Show* (D.P. Brother & Co.); *John Barton* (McQuade, Wilkens Bloomborst Inc.); *Davidson Buick* (Stockwell & Marcuse); *Hughes-Hatcher-Suffrin* (Bird Associates); *Old Kent Bank* (The Jaqua Co.); *Oldsmobile* (D.P. Brother & Co.); *Ohio Power* (Meldrum & Fewsmith Inc.).

Van Praag Productions, Inc.

1933 Vernier Rd., Grosse Point, Mich. 48236
Phone: (313) 884-4470

Mackinnon Scott, *Sales Representative*
(See complete listing under New York City)

All the Facts the Picture Buyer Needs

☆ These 64 pages of the 18th Production Review listings of specializing business and educational film producers provide facts-in-depth about truly qualified companies from coast-to-coast and abroad. Look to film/sponsor reference data for key data on the individual companies.

VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit, Mich. 48207
Phone: (313) 962-3400

Date of Organization: 1947; Inc. 1959

William R. Witherell, Jr., *President*
Clifford Hanna, *Vice-Pres. and Sales Mgr.*
David W. Gibbons, *Production Manager*

SERVICES: Production of motion pictures, slidefilms, TV commercials and live shows for sales training, sales promotion and public relations. Completion services include script writing animation and live photography, music selection sound recording and mixing, editing and conforming. **FACILITIES:** Sound stage; Maurer and Arriflex cameras; editing rooms; 16mm and 35mm Moviolas; interlock screening. Complete sound and light equipment for studio and location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *CP for Careful People* (Consumers Power Co.); *Detroit Is Everybody's Business* (Essex Broadcasters); *Filling the Gap* (American Motors Corp.); *Brake Demonstration* (Midland Ross); *High Profits from A Tight Squeeze* (Huck Mfg. Co.); *Parts Management*; *Service Management*; *The Care and Trading of Twins*; *Manpower Development Promotion* (General Motors Corp.); *No. 1 Team* (Monroe Auto Equipment Co.); *The Big Farmer's Ford* (Tractor Div., Ford Motor Co.); *Numerica-Trol Work Center* (Ex-Cell-O Corp.); *Warranty Protection* (Walker Mfg. Co.); *Best of Two Worlds* (Burrroughs Corp.). **SLIDEFILMS:** Slidefilm No. 3 (Homestead Corp.). **TV COMMERCIALS:** for Dishmaster Corp. (Rossi & Co.); Detroit Base Course (Fred Yaffe & Co.); Standard Federal Savings & Loan Assn. (E. W. Baker Co.).

Wilding Inc.

15000 West Eight Mile Road, Southfield, Michigan

Phone: (313) 353-1400

W. W. Kraft, *Executive Vice, Pres.*;
William R. Winn, *Senior Vice Pres.*
(See complete listing under Chicago area)

**Wolper Productions, Inc.**

(A Division of Metromedia)

1410 Fisher Bldg., Detroit, Mich.

Phone: (313) 872-4550; John Parrott, *Manager*

(See complete listing in New York City area)

**Other Michigan Cities
PORTAFILMS**

4150 Dixie Highway, Drayton Plains, Mich. 48202

Phone: (313) 674-0459

Date of Organization: 1947
William Murray, *Director*
Edward F. Wheeler, *Sales & Utilization*
John Warren, *Finance*
Stu Kniekerbocker, *Design & Animation*
Jim Colson, *Editorial*
Gwen King, *Production Coordination*
Monika Florentine, *Office*

SERVICES: Designers and producers of modern pictures for business and education. **FACILITIES:** Own and/or rent all equipment and facilities needed for live-action, animation and stop-motion.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Snowfighter* (Austin-Western Div., Baldwin-Lima-Hamilton Corp.); *The Pencil Sharpener* (Baldwin-Lima-Hamilton Corp., Construction Equip. Div.); *Profits Plus* (Merit Industries, Inc.); *Overture to a Neighborhood Hero* (Rev.) (AP Parts Corp.). **TV COMMERCIALS:** for Consumer Power Co. (9 commercials).

**EAST CENTRAL STATES****TIME LIFE 8 PRODUCTIONS
(Div. Time Life Broadcast, Inc.)**

120 College, S.E., Grand Rapids, Michigan
Phone: (616) GL 9-4125

Date of Organization: 1962

Howard J. Silbar, *Managing Director*
Linda DeJong, *Executive Producer*
Leonard Bridge, *Controller*
Gerald Vander Sloot, *Recording Engineer*
Greg Mayo, *Film Editor*
Walt Stokes, *Art Director*
Gerald Kruffy, *Photographic Director*
Peter Whigham, *Sales*

SERVICES: 16 and 8 mm color, b&w photography. Slide and film strip production. Editing; sound recording; scripts for audio and video; art work; music; TV commercials; video tape recording; translation and foreign language recording. Filming available in foreign markets through parent company (Time, Inc.). **FACILITIES:** Sound studio; projection room; editing rooms; art department; music library; carpentry shop.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Not the Way They Used To* (American Seating Co.); *Blue Magic* (Michigan Blueberry Growers Assn.); *May I Help You* (Western Michigan University); *Color-The Magic Touch* (National Paint, Varnish & Lacquer Assn.). **SLIDEFILM:** *Your Career as A Holly Cook* (Holly Grills Inc.).

CAPITAL FILM SERVICES, INC.

1001 Terminal Road, Lansing, Mich. 48906
Phone: (517) 457-3735

Date of Organization: 1942; Inc.: 1961

James Robert Hunter, *President*
Edna F. Hunter, *Vice-President*
James Landes, *Secretary and Director*
James Landes, *Secretary & Quality Control Supervisor*

SERVICES: Script to screen productions; TV commercials; kinescopes; filmstrips; slide presentations; titles and animation photography; complete motion picture producer services; studio recording and record cutting. **FACILITIES:** Motion picture processing laboratory. 8mm, 16mm and 35mm, color and black and white. Licensed Eastman Kodak Kodachrome II processor. Black and White reversals, negative-positive and optical sound tracks, Fairchild and Anso color processing. Complete laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Different Than Alike* (National Education Assn.); *Motor City Madness* (Michigan State Police); *Your Community is a Classroom* (American Iron & Steel Inst.); *It's System of Education* (Grand Blanc Public Schools); *The Daily Challenge* (U.S. Army Tank-Automotive Command); *What's New* (Nat'l Educational Television, Inc.).

OHIO**Metropolitan Cincinnati Area
BRAND PRODUCTIONS**

(Div. Brand Studios, Inc.)

1208 Central Parkway, Cincinnati, Ohio 45210

Phone: (513) 721-1464

Date of Organization 1932

Date of Incorporation 1964

L. P. "Pat" Brand, Jr., *Executive Producer*
F. Clifton Price, *Managing Director Creative Dir.*

EAST CENTRAL STATES

BRAND PRODUCTIONS: OHIO

Gary G. Whidden, *Director-Cameraman*
Clifford O. Kreuter, *Sound Engineer*

SERVICES: motion pictures, TV commercials, slidefilms, sound recordings, high speed motion analyses, editing and adding sound to existing silent footage. FACILITIES: 1250 sq. ft. sound stage and 3300 sq. ft. silent fully equipped studio; 16mm production, animation and editing equipment; sound recording equipment for studio and location; still photo services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *High-Speed Studies of Centrifugal Casting*; *High-Speed Studies of Centrifugal Engine Lubrication* (Dana Corporation); *Three-Minute Truck Wash* (DuBois Chemicals); *Automated Paint Spraying* (Philco-Ford Corp.); *Transposition of the Index Finger in Congenital Absence of the Thumb* (Geo. A. deStefano, M.D.); *Skyvault* (Crossbow, Inc.); *Pre-caster* (A.R. Industries); *Ointment Packaging* (The Wm. S. Merrill Co.); *Automated Warehousing for Sara Lee* (Alvey-Fergusson Co.). SLIDEFILMS: *Cincinnati* (co-produced with Gil Corlett); *Witness in Westview* (Standard Publishing Co.). TV COMMERCIALS: *The House of Admiral* (Admiral Corp./Midland Advtg.) (Slides to videotape).

K & S FILMS, INC.

10490 Taconic Terrace, Cincinnati, Ohio
45215
Phone: (513) 771-4440

Date of Incorporation: 1946

Jack R. Rabins, *President*
S. Harry Wilmlink, *Vice-President*
I. W. Steele, *Vice President*
Roma J. Rabius, *Secretary-Treasurer*
Carl Utrecht, *Art Director*
Ralph R. Schuler, *Asst. Editor*
Cathy Torney, *Prod. Coordinator*
Jack Robertson, *Production Supr.*
John Rabius, *Technical Director*
Charles Colwell, *Cameraman*
Gathel Weston, *Production Asst.*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Production facilities, air-conditioned; two 3,000 sq. ft. studios, sound control rooms, narration studio, conference room, editing rooms, art and animation studio. Script service, 16mm synchronous sound recording equipment and complete editorial services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What Happened to Jonesville U.S.A.* (A.L.T.A.); *Sell Up to Inter-Continental* (Inter-Continental Hotel); *Role of a Witness* (Health Education & Welfare Dept.); *A Million Happy Faces* (Coney Island); *P C M Telemetry System* (Radiation, Inc.).

LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati, Ohio 45227
Phone: (513) 271-5533

Date of Organization: 1939; Inc. 1956

Max Lasky, *President, Executive Producer*
Elizabeth C. Peters, *Treasurer*
H. H. Nieberding, *Secretary*
Marc Siegel, *Script Supervisor*
David R. Wilson, *Sound Supervisor*
Douglas L. Gray, *Production Supervisor*

SERVICES: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and laboratory for 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Last Word*; *New Product Film* (Proctor & Gamble Co.); *It's Only*

LASKY FILM PRODUCTIONS:

Natural (United Appeal); *A Look at the Future* (General Electric Co.); and *Christmas Songs* 1967 (Synchronized Films).

Metropolitan Cleveland Area

CINECRAFT, INCORPORATED

2515 Franklin Blvd., Cleveland, Ohio 44113
Phone: (216) 751-2300

Date of Organization: 1937; Inc. 1947

Ray Culley, *President*
Paul Culley, *Vice-President, General Mgr.*
James Sheedy, *Secretary*
Arittia Markworth, *Controller*
Robert Haviland, *Executive Director*
Robert Mowry, *Art Director*
Harry Horrocks, *Chief Cameraman*
Edwin C. Perry, *Director-Cameraman*
Robert Schneider, *Sound*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. Original music score production, 8mm projector and point of sales film productions. FACILITIES: Fully equipped building; sound stages; floating recording studio, control rooms with sound equipment; art dept., animation and title stands, still dept.; general offices, carpenter, paint shop; 16mm and 35mm camera equipment, Mitchell NC and BNC; portable diesel electric generator for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Heritage of the River*; *Heritage of the Lakes*; *Towboats*; *Flight*; *Architecture*; *Agriculture* (Standard Oil Co.); *Kirby Golden Cougar*; *Opportunity Unlimited* (Scott & Fetzer Co.); *Kem 1 Coat for '68*; *Deerolon*; *Mr. Milton Allen*; *Action Plan '68*; *A Word from the Wives* (Sherwin Williams); *Borden Belt Sealer Machine* (Borden Chemical Co.); *Blue Water Seafoods* (Blue Water Seafood Co.); *Long Ships Passing* (Lake Carrier's Assoc.); *Civil Engineering Maintenance, Management* (U.S. Air Force); *Newsreel* (Republic Steel Corp.); 1967 *Sales Meeting* (B. F. Goodrich). TV COMMERCIALS: for Chef's Pantry, Lake Holiday, Lakes of 4 Seasons, Lake of the Woods (Wattenmaker Adv.); Sirene Lite (Plastic Kote/Fuller, Smith & Ross); Kronheim's Furniture, Sheet Metal Council; Republic Steel Research (Gerst, Sylvester & Walsh).

EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland, Ohio
44115

Phone: (216) 771-0655

Date of Organization: 1953

Edward R. Feil, *Executive Producer*
Naomi Weil, *Script Department*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Safety Shielding in Chemical Laboratories* (Grant to G.N. Quam Villanova, Univ. from Dept. of Injurv Control, U.S. Public Health Service); *The Wraplock Story*; *The Side Tie Story* (Performed Line Products Co. thru the Bayless Kerr Co.); *Salesman on Hidden Camera*; *Intervicous* (Ghlden Co. thru Meldrum & Fewsmith, Inc.); *The Inner World of Aphasia* (Grant to Dr. Leo Pearson, Case Western Reserve Univ. from U.S. Dept. of H.E.W., Div. of Research & Demonstrations, Social Rehabilitation Service).

These detailed producer references provide film buyers with key facts on experienced specialists.

GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland,
Ohio 44134

Phone: (216) 842-3636

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*
Miliard M. Horace, *Vice-Pres., Gen. Manager*
Doris Shaw, *Editorial Supervisor*
Wil Berg, *Sound Supervisor*
Mildred Thompson, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, film commercials, script writers for training programs, sales presentations, lecturers, speeches, newsreel films, still photography, art work. FACILITIES: Sound stage 49' x 49' with ceiling grids for overhead lighting, rear projection, two Fearless Panoram dollies, Mole-Richardson perambulator, studio and location lighting equipment, Ampex and Magnasync tape recording, Nagra, eight-channel mixing console, Maurer optical recorder, Moviola, Oxberry animation stand, music and sound effects libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dimensions 3* (General Electric Co.); *A Place for Growing* (Connecticut College). SLIDEFILM: *I.T.P.* (Firestone Tire & Rubber Co.). TV COMMERCIALS: for White Dove (Lustig Adv.); and WJW-TV.

INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland, Ohio 44114
Phone: (216) 771-1833

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*
D. E. MacDermott, *Secretary*

SERVICES: Motion pictures, filmstrips, slides, stills; sound recording, script. Specialists in location work for heavy industry. FACILITIES: Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording; complete music department; Arriflex, Auricon, Cine Special, Bolex cameras; mobile equipment for location recording and photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Unitized System at Sharon Steel* (Lee Penop Engineering Co.); *Some Like It Hot* (Penop Systems Co.); *J.C. Penney Promotion* (Jack Sharp Agency); *The Lorain 400* (Thew Lorain Div., The Koehring Co.). SLIDEFILM: *The Sweet Sixteen Market* (Cleveland Plain Dealer).

VISUAL METHODS, INC.

3910 Carnegie Ave., Cleveland, Ohio 44115
Phone: (216) 431-0700

Date of Incorporation: 1963

Katherine B. Howe, *President & General Mgr.*
Donald H. Howe, *Technical Consultant*

SERVICES: Preparation of original material for all types and sizes of slides and visual aids, including writing, ideas, art work, type, photography. Production of slides, Vu-Graph transparencies, slide programs, flip charts, filmstrips and sound slidefilms. FACILITIES: Art department, studio, camera and processing facilities for b&w and color.

RECENT PRODUCTIONS AND SPONSORS

SALES MEETINGS & SLIDE PROGRAMS: for Seagram Distillers, Jones & Laughlin Steel Corp., Austin Co., Booz Allen & Hamilton, Alcan Aluminum, Harris Seybold Co., Goodrich Gulf Chemicals, Calvert Distillers, General Electric Co., American Iron Ore Assn., Horizons, Inc., True Temper Corp., Malleable Founders.

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VISUAL TECHNIQUES, INC.

7016 Euclid Avenue, Cleveland, Ohio 44103
Phone: (216) 361-3733

Date of Organization: April, 1963
Edward T. Noll, *President*
Jerrv F. Turk, *Executive Vice-President*
Robert T. Davidson, Jr., *Vice Pres., Engineering*
Charles E. Ford, Jr., *Executive Producer*
Burt Breazeale, *Producer*
Charles Toth, *Photographic Supervisor*
Richard Suhm, *Art Director*
Daniel Basch, *Sound Engineer*

SERVICES: Production and staging of automated multi-media presentations featuring multiple screens and panoramic projections for sales meetings, conventions, public relations, exhibit theaters, automated exhibits, etc. **FACILITIES:** Air conditioned 32' x 28' studio, newly equipped Ampex stereo recording studio, art studio, photographic studio, animation camera for slides and slidefilms, multiscreen panoramic camera. Traveling equipment including 12 and 16 channel automatic programmers, dissolving slide projectors, screen and stages including exclusive Three-Plane Projection System, and Wall-of-Light Projection System, Walk-Thru-Screen, Present-It-Yourself-Three Screen sonic programmer. 3x4" carbon arc projectors with automatic changers.

RECENT PRODUCTIONS AND SPONSORS

MULTI-MEDIA PRESENTATIONS: *MPDFA Convention Show*; *NAVA Show*; *Concepts in Communications* (Eastman Kodak Co.); *The World of Harris-Intertype* (Harris-Intertype Co.); *Man and His Wonderful Machine* (Reliance Electric Co.).

Wilding Inc.

2307 Chester Ave., Cleveland, Ohio
Phone: (216) 771-4030

S. C. Johns, Jr., *Branch Manager*
(See complete listing under Chicago area)

Dayton, Ohio

WILLIAM DITZEL PRODUCTIONS

933 Shroyer Road, Dayton, Ohio 45419
Phone: (513) 295-5351

Date of Organization: 1962
William C. Ditzel, *Owner*

SERVICES: Write and produce motion pictures, filmstrips, TV programs, commercials, and meetings. **FACILITIES:** Auricon, Bell & Howell, Ampex Sound; Cine-Special cameras; editorial facilities, music library. 30' x 50' studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Personal Touch* (Frigidaire Div., General Motors Corp.); *The Street* (United Fund). **SLIDEFILM:** *Flexibility Plus* (Frigidaire Div., General Motors Corp.). **TV SPOTS:** for Chamber of Commerce (William Ditzel Prod.). **TV COMMERCIAL:** for Dayton Power & Light Co. (Willis Case/Harwood Inc.).

Toledo, Ohio

FOCUS UNLIMITED, INC.

330 Board of Trade Bldg., Toledo, Ohio 43604

Phone: (419) 241-1228
Date of organization: 1964

Elliott Shuhan, *President*
Patrick T. Kenny, *Vice President*
Fred Harrington, *VP & Art Director*
William E. Phillips, *Director Technical Services*

SERVICES: Motion pictures, slidefilms, sync-sound-slide presentations TV films and commer-

FOCUS UNLIMITED:

cial. Complete scripting, directing, art supervision, and collateral support for all presentations. **FACILITIES:** Production offices, creative department, complete editing, studio, tiding, 16mm production equipment; conference and screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Miracle at Point of Cut*



ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60610
Phone: (312) MICHigan 2-5577
Date of Incorporation: 1950

Bernard Howard, *Pres. & Exec. Producer*

SERVICES: 16mm and 35mm motion pictures, slidefilms, slides, widescreen and other presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industry, education, and business. Specializing in sales promotion and medical films. Editing, writing, recording, titling for outside producers. Writing, directing, production services for ad agencies and industrial firms. Animation as well as live shooting. **FACILITIES:** Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location: 30' x 45' x 14' ceiling sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *See What the Boys in the Back Room Will Have* (Maremont Exhaust Systems); *Expo '65* (Mogren David Wine Corp.); *ABS Plastic Pipe* (Marbon Chemical Div., Borg-Warner); *Olympic Try-Outs* (YMCA). **SLIDEFILM:** *Cold Finished Steel Bars* (Bliss & Laughlin Steel Co.).



AGRI-FILMS

(A Division of Cal Dunn Studios)

141 West Ohio Street, Chicago, Ill. 60610
Phone: (312) 644-7600

Cal Dunn, *President*
George Owen, *Vice President & Creative Director*

(See complete listing under Cal Dunn Studios)



GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614

Phone: (312) 525-6561

Date of Organization: 1954

Gilbert Altschul, *Pres. & Executive Producer*
Bruce Colling, *Vice-President*
Len H. Slaton, *Vice-President*
Esther Altschul, *Secretary-Treasurer*
Don Schumacher, *Production Manager*

SERVICES: Production of motion pictures, slidefilms, slide presentations and videotapes for industry, education and government. **FACILITIES:** Sound stage, editing, recording and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Frontiers of Science* (Harper & Row), *This Is a Cooperative* (Cooperative League of the USA), *No Time to Lose* (American Dental Assn.), *Challenge to Supervision* (four films for the National Safety Council). **SLIDEFILMS:** *Pattern in Mathematics* (Series of 11 titles, U.S. Dept. of Health, Education & Welfare).

(Master Chemical Corp.); *New Seabury-Dimension for Living* (Owens Corning Fiberglass, U.S. Steel); *The Comet Trail* (Comet Industries); *Pattern for Profit* (Libbey, Owens, Ford Glass); *Fiberglass Tanks for the Petroleum Industry* (Owens Corning Fiberglass). **SLIDEFILM:** *The Ghost of Captain Shatter* (Libbey, Owens, Ford Glass). **TV COMMERCIALS:** for Midas Muffler Shops (Paul Silver Agency).

BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois
Phones: Morton Grove: (312) YO 5-3121; 22
Chicago: (312) 267-0058

Date of Organization: November, 1961

Frank E. Becker, *President, Photographer*
Marvin G. Goessel, *Vice-President, Creative Director*

Nora Crane, *Art Director*
Gloria Kondell, *Design Illustration*
Verina S. Goessel, *Home Economist*
Paul Cliff, *Mechanical Illustrator*
William Brodt, *Art Production*
Earl Lindberg, *Photographic Laboratory*
Patricia Pfaff, *Office Manager*

SERVICES: Vista screen filmstrips; wide screen filmstrips, sound slidefilms; slides; Vu-Graphs; movies; TV commercials; flipcharts; easel presentations; charts and graphs; collateral material; slidefilm animation, art, cartoons, illustrations, lettering, typography. **FACILITIES:** Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, typesetting facilities, white and colored type cell overlays, home economics kitchen.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Power Pulse* (Johnson Motors). **SLIDEFILMS:** *Techniques of Modern Offset* (A.B. Dick Co.); plus vista filmstrips for Imperial Stamp & Engraving Co., and Mueller Co. **SALES MEETINGS:** for John Oster Mfg. Co.; Avon Products; Outboard Marine Corp.; E.I. DuPont de Nemours Co., Inc.



BETZER PRODUCTIONS, INC.

450 E. Ohio St., Chicago, Ill. 60611
Phone: (312) 664-3257

Date of Organization: 1967
Joseph C. Betzer, *President*

Helen A. Krupka, *Vice President*
Ruth K. Jensen, *Office Manager*

SERVICES: Motion pictures, slidefilms, TV films and commercials (live and animated, visual sales and training materials. **FACILITIES:** Creative staff, production and art departments; editing room, insert stage, 35mm and 16mm equipment for studio or location shooting; planning and production of supporting visual and printed materials.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *The Wide One* (Western Auto Supply Co.). **SLIDEFILMS:** *A Gray Day for O'Garra* (Metropolitan Life Insurance Co.), *Help Yourself to Security* (C.O.I.I. Haroldson & Assoc.). **TV COMMERCIALS:** for National Women's Christian Temperance Union.

EVERETT BLACKMAN PRODUCTIONS

151 East Erie St., Chicago, Ill. 60611
Phone: (312) 757-7475

Date of Organization: December, 1966

Everett Blackman, *Producer/Director*

CHICAGO PRODUCERS

EVERETT BLACKMAN PRODUCTIONS:

Norman L. Corenon, *Associate Producer*
Margaret H. Blackman, *Secretary*

SERVICES: Motion pictures, slidefilms, creative, and technical writing for TV, schools and industry; specialists in medical sciences, 16mm printing and processing, titles, art and animation, editing, sound recording. FACILITIES: Creative department; script, art and animation; 16mm production equipment, studio or location, film inspection and repair.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Congenital Anomalies of the Ear* (Northwestern University); *Revascularization of the Myocardium* (Edgewater Hospital); *Congenital Cholesteatoma of the Middle Ear and Mastoid* (Otologic Professional Associates, S.C.). SLIDEFILMS: *Goya* (Sir Terrance Cawthorne, Kings College, England); *Rhinoplasty* (Northwestern University).



CAMERAS INTERNATIONAL PRODUCTIONS (Division of the Ankh Corporation)

1724 N. Orchard, Chicago, Illinois 60614

Phone: (312) WII 4-1818

Date of Organization: 1957
Date of Incorporation: 1966

Charles D. Sharp, *President*
Richard Mansfield, *Vice-Pres. & Counsel*
Phil Guzzetta, *Treasurer*
Bob O'Donnell, *Producer-Director*
Charles Lyman, *Studio Manager*
Orville Hurt, *Artist*

SERVICES: Producers of 16 and 35mm motion pictures and sound slidefilms. Particularly oriented to medical films and social documentary. FACILITIES: Complete studio, sound stage, Arriflex and Eclair camera equipment; Nagra, Sennheiser, Ampex and Magnasync sound equipment. Interlock screenings; 5 complete editing benches W/3 head Moviolas; projection room with 5 screens in cruciform pattern for 5 carousel synchronized projection to stereo sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Finishing Systems by Fischer* (H. G. Fischer & Co.); *Bring Forth My People* (20th Century Fox Television); and 23 game films for Chicago Bears Professional Football Club, Inc.

CAVALCADE PRODUCTIONS, INC.

P.O. Box 801, Wheaton, Illinois 60157

Phone: (312) 668-6363

Date of Incorporation: 1948

Dale McCulley, *President, Writer-Producer*
Harold B. Mackenzie, *Secretary*
Loreen R. McCulley, *Treasurer*,
Ted Norcutt, *Editor*
Mary Claibourne, *Editor*

SERVICES: Production of industrial, educational and religious motion pictures and sound filmstrips. Patented "Cinemastage" process for industrial show production. FACILITIES: Arriflex camera with blimp; 35mm and 120 still cameras; editing; 40 x 40 sound stage with variety of set components; Raby dolly; Mole-Richardson mike boom with perambulator; Magnecord; recording and lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Geology and Natural Gas; Physical and Chemical Properties of Natural Gas* (Northern Illinois Gas Co.); *The Good Seed* (DeKalb Agricultural Assn.); *In A Class by Itself* (Missouri State Teachers Assn.); *On Target for Tomorrow* (Moody Bible Institute). TV COMMERCIALS: for DeKalb Agricultural Assn.

Extra copies of the 18th Annual on request while supply lasts. Enclose \$2.00 with order.



JOHN COLBURN ASSOCIATES, INC.

1215 Washington Ave., Wilmette, Illinois 60091

Phone: Wilmette: (312) 251-5520

Chicago: (312) 273-2310

Date of Incorporation: 1953

John E. Colburn, *President*
M. H. Colburn, *Secretary*
Floyd D. Parker, *Exec. Vice Pres.*
Edwin J. Schonfeld, *Vice Pres. & Senior Writer*

Robert I. Ford, *Vice Pres. Educational Div.*
John Holliday, *Account Executive*
Del Schroer, *Producer-Director*
Milan Slade, *Art Director-Animator*

SERVICES: Industrial and educational motion pictures; sound slidefilms, filmstrips and overhead projector transparencies. Production services, studio and facilities available to other producers. Writers, artists and technicians available on freelance basis. FACILITIES: Large sound stage; completely equipped for 16mm and 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rev. Mr. Stranger Danger* (Cook County Sheriff's Police); *Int. District Governors Assembly* (Rotary International). SLIDEFILMS: *The Secret to Success* (Maccabees Mutual Life Insurance Co.); *Success Story* (Midwestern United Life Insurance Co.); *What Your Customer Wants* (Sears, Roebuck & Co.); *Your Doorway to Success* (Summit Life Insurance Co.); *Introduction to Measurement & Evaluation in Dental Education* (American Assn. of Dental Schools).

CREATIVE COMMUNICATIONS, INC.

520 N. Michigan Ave., Chicago, Ill. 60611

Phone: (312) 527-2530

Date of Incorporation: 1961

Herschell G. Lewis, *President*
Richard Brinkman, *Editorial Supr.*
Louise Downe, *Production Manager*
Larry Wellington, *Production Co-ordinator*
Bill Utsumomiya, *Art Director*
Eskandar Ameripoor, *Script Supervisor*
Spyridon Hortis, *Crew Chief*

SERVICES: Motion pictures; features, industrial, commercial, educational, training; slidefilms; still photography; public relations; scripts; location photography for other producers; editing service. FACILITIES: filming in Chicago and Miami. Mobile motion picture and sound unit fully equipped for location shooting; 35mm and 16mm editing department; art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Dispensed Potato* (A&W Div., United Fruit Co.); *Land Ho!* (The Branigan Organization). SLIDEFILM: *Electronic Miracles* (DSF Co.). FEATURE FILM: *She-Devils On Wheels; Just for the Hell of It.*



DOUGLAS FILM INDUSTRIES, INC.

10 West Kinzie St., Chicago, Ill. 60610

Phone: (312) MOhawk 4-7455

Date of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones, *Vice President*
Douglas P. Raymond, *Vice President & Director of Production*
Frank M. Miller, *Director of Photography*
Emily Rich, *Art Director*
George C. Gilbert, *Field Sales Manager*
Joe Pusateri, *Quality Control Manager*
William Bielicke, *Quality Control Manager*
Lawrence Tickus, *Chg. Printing Control & Production*

DOUGLAS FILM INDUSTRIES:

SERVICES: Creation and production of 35, 16mm and Super-8mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and education. Complete 35, 16mm and Super-8mm color and b&w film laboratory services for industry and producers. Equipped and staffed for studio and location photography in motion picture and still fields. FACILITIES: Large sound stage; staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing, conforming and distribution of films. Complete 35mm, 16mm and Super-8mm color, neg-pos, b&w printing, processing; ultrasonic cleaning.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Sales Voice in Action* (American Dairy Association); *The Corps Will Be Heard From Today* (Virginia Military Institute); *The Schmoos Are Coming, Keebler Company, Think Bigger, Hit Harder* (Kraft Foods); *Lifetime Sports Educational Project* (Lifetime Sports Foundation); *1967 College All-Star Football Game* (Chicago Tribune Co.). SLIDEFILMS: *All About Cookware, Ekco Classic Cutlery Tools* (Ekco Housewares Co.) TV COMMERCIALS: *Check to Check*, for Procter & Gamble (Tatham, Laird, Kudner); Walgreen's (Scott & Scott Adv.); Fry-Right (Arthur Meyerhoff).



CAL DUNN STUDIOS, INC

141 West Ohio Street, Chicago, Ill. 60610

Phone: (312) 644-7600

Branch: 1040 N. Las Palmas, Hollywood, Cal. 90038; Phone: (213) HO 9-9011, Alan S. Lee, *Manager*.

Date of Organization: 1947

Cal Dunn, *President*
Jim Dricker, *Vice Pres., Production/Dir.*
Geo. Owen, *Creative Services Director*
Mike Dunn, *Producer*
Bob O'Reilly, *Executive Art Director*
Ray Mueller, *Director, Cameraman*
Barney Montgomery, *Stage Manager*
Art Ellis, *Chief Editor*
Ruth Reidy, *Office Manager*
Sammie Williams, *Talent Contact*
Donald B. Podell, *Audit & Bookkeeping*

SERVICES: Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. FACILITIES: Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Toppers of Hobart* (Hobart Mfg. Co.); *Investment in the Future* (American Dental Assn.); *Falstaff Quality Story* (Falstaff Brewing Co.); *Bacon Bins of Holland and Spain* (Black, Sivalls & Bryson, Inc.). SLIDEFILMS: *Admiral Has the Answers*; 1968 *Air Conditioner Line Presentation*; *Take a Walk in the Sun* (Admiral Corp.); 1966 *Annual Report*; *Benefit Statement Day* (Montgomery Ward & Co.); *Don't Fence You In* (LOMA); *Join the Cold Rush - Discover Orange Crush* (Crush International). TV COMMERCIALS: for *Sandy's Franchise* (Walker Agency); *Beach-Office-Party* (Crush International); 1967 *Christmas Commercial* (NBC-TV); National Oats (L. W. Ramsev); Needle Kit, Knitting Course, Glass Chiller, Clothes Valet, Electric Clothes Brush, Shoe Polisher, Electric Scissors, Sewing Table, Super-Quik Needles & Yarn (Sears, Roebuck/Presba, Muench, Inc.).

(also see Agri-Filmus listing this section)

FILMACK STUDIOS

1327 South Wabash Ave., Chicago, Ill. 60605
Phone: (312) 427-4855

Date of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph R. Mack, *Vice-President*
Rudy Herman, *Controller*
Roman Polys, *Music & Sound Engineer*
Jay Jankowski, *Lab Manager*
Pat Cascio, *Production Manager*
Robert Berg, *Executive Producer*
Ron Ascher, *Executive Producer*

SERVICES: Motion pictures, filmstrips and slides for television, industry, education training programs; sales meetings, creative services, script writing, storyboards. Live motion picture and still photography in studio and on location. 16 and 35mm color and B&W animation and filmstrip photography. Sound recording mixing, lip sync, jingles, sound effects, records. Artwork, titles, hotpress. Lab editing, processing and printing in color and B&W. **FACILITIES:** Equipped sound stage, sound studios, Osberry animation stands, art department, type shop; lab including optical printers, reduction, printers from 35mm into 16mm to 8mm. B&W processing, editing and conforming.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Difference is You* (Household Finance Corp.); *Arctc* (Combined Insurance Co.); *Chicago Tribune Magazine* (Chicago Tribune); *A to Z Rentals* (Garfield Lynne Agcy.); *Eureka Vacuum Cleaner* (Young & Rubicam Agcy.); *Compact Press* (Parker Hannifin Corp.); *Donatelli Facial Creme* (A. Eicoff Sgcy.); *DOG and Suds* (Alex Franz Agcy.); *Bank Americard* (Simon Gwyne Agcy.); **FILMSTRIPS:** *Dealer Training Films* (International Harvester); *Educational Filmstrips Coronet Films*; *If Bottles Could Talk* (Anstro Productions); *Employees Orientations* (Illinois Tool Works).

FLOREZ INCORPORATED

5825 Western Ave., Clarendon Hills, Ill. 60514

Phone: (312) 323-9023

A. S. Linck, *V.P. in charge*
(See complete listing under Detroit, Mich.)

MORTON GOLDSHOLL DESIGN ASSOCIATES, INC.

420 Frontage Road, Northfield, Ill. 60093
Phone: (312) 446-8300

Date of Organization: 1942

Morton Goldsholl, *President, Exec. Prod.*
Mildred Goldsholl, *Secretary, Producer*
John Weber, *V.P., Studio Director of Design*
William Langdon, *V.P. Film Administration*
Tom Freese, *Producer*

SERVICES: Producers of motion pictures and slidefilms for business, industry, television and education. Specialists in animated graphic design. **FACILITIES:** Sound stage, 16mm and 35mm cameras, Moviolas, Osberry animation stand with Aerial Image; Ampex, Nagra and Magnasync sync sound recorders, editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Imagination 10*; *Imagination XI* (Champion Papers, Inc.); *The Documents of Man* (Aid Assn. for Lutherans); *Soil for Growth*; *Cooperative Work Training—A New Dimension* (City of Chicago Board of Education). **SLIDEFILMS:** *Consumer-Personal Security Auto Plan* (Continental Casualty Co.); *The Shopping Center Today* (Inland Steel Products); *Sculpey* (Polyform Co.).

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The Jom Handy Organization, Inc.

230 North Michigan Ave., Chicago, Ill. 60601
Phone: (312) 5Tate 2-6757

Harold Dash, *Vice-President, in charge*
(See complete listing under Detroit area)

ROBERT BRUCE HICKS & ASSOCIATES

2 N. Riverside Plaza, Suite 1904,
Chicago, Illinois 60606

Phone: (312) 372-6966

Date of Organization: 1963

R. B. Hicks, *President*
V. N. Hansen, *Vice-President*
R. O. Hicks, *Secretary-Treasurer*

SERVICES: Motion pictures, slide films and closed circuit TV for business. Producers of sales meeting and sales incentive programs. **FACILITIES:** Associate producers in New York, Atlanta, and Los Angeles. Studio facilities leased or rented as required.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The First 200 Years* (Encyclopaedia Britannica); *Marine Trades Exhibit & Conference-1967* (Boating Industry Assn.); *The Magic of Mystik* (Mystik Tape Inc.). **SLIDEFILMS:** *The Republican Way* (United Republican Fund); *Sailing Fun* (Boating Industry Assn.).

INTERLOCK PRODUCTIONS, INC.

127 South Wacker Dr., Chicago, Ill. 60606
Phone: (312) 346-1867

Date of Incorporation: 1963

Louis E. Wilder, *President, Excc. Producer*
William R. Snowhite, *Vice-President, Creative & Art Director*
D. H. Bash, *Secretary*

SERVICES: Producers of business films—8mm, 16mm & 35mm motion pictures; sound slidefilms, filmstrips and slides. New concepts and complete programming for sales meetings. **FACILITIES:** Cameras, lighting equipment, studio, creative & art departments and executive offices. Affiliated with writers; editing, recording and animation services; laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Varco 1771 Burster-Stacker* (VARCO Business Forms, Inc.). **SLIDEFILMS:** *Career for Tomorrow* (R.F. White & Co.); *A WW II Vet Explains the American Legion to His Son* (American Legion National Headquarters). **MEETING PRESENTATIONS:** for American Telephone & Telegraph Co.



KELLOCK PRODUCTIONS, INC. (Midwest Studios, Inc.)

1037 Woodland Drive, Glenview, Ill. 60025
Phones: Glenview: (312) 724-0515

Chicago: (312) 273-3850

Date of Incorporation: 1964

James A. Kellock, *President-Treasurer*
Marion R. Kellock, *Secretary*
James A. Kellock, Jr., *Vice-President*
Frederick K. Barber, *Vice Pres.-Sales*
J. C. Diebold, *Vice President-Sales*
Albert S. Bradish, *Vice President Prod.*

SERVICES: Writing, production of motion pictures, slidefilms, and business shows. **FACILITIES:** Two sound studios on ground level—100' x 60' with 30' clear to overlead catwalks—10' x 25' x 11' clear to roof—3,000 amperes—120V AC power; screening room, lighting equipment; camera; sound; editing, carpenter shop; make-up and dressing rooms, commissary; art dept.; prop rooms; creative staff and production offices.



CHICAGO PRODUCERS

KELLOCK PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *A Corporate Partnership* (Woodward Governor Co.); *The Real You; A Woman's Place* (Nat'l Livestock and Meat Board); *Tommy Looks at Careers—Chemistry* (B.F. Goodrich of Canada); *The Bonus of Time* (Columbia Coated Fabrics); *Bowers Valcain* (Northlich Stolley & Cross); *Opportunity Is a Point* (Bryant Mfg. Co.); *What It Takes Is Time* (Garrison, Jasper & Rose); also untitled productions for American Oil, Zelz Organization, U.S. Air Force; Brining Corp.

WM. N. KIRSHNER & COMPANY, INC.

Executive Plaza, 1132 Waukegan Rd., Glenview, Ill. 60025; Sales office: 365 Wabash, Chicago, Ill.

Phone: (312) 729-3030

Date of Incorporation: 1959

William N. Kirshner, *President—Gen. Mgr.*
Robert B. Ross, *Vice-President, Training*
Robert Beaugrand, *Vice-President, Writing Dept.*

Ansel Pope, *Vice-President, Art Department*
W. E. Terry, *Creative Director*
Robert Larson, *Secretary*

SERVICES: Producer of audio-visual materials for marketing, sales promotion, TV, training and public relations; motion pictures, TV commercials, slide programs, slidefilms, industrial and business presentations, closed-circuit TV programs for business. **FACILITIES:** Two sound stages; three production studios; writing, photography and art department; recording; animation; editing; projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Speed Log* (Vapor Corp.); *A Better Way to Package Cream* (Portion Containers); *Super-Flo* (Marshall Oven Co.); *Your Child's First Dental Examination* (Butler Toothbrush Co.). **SLIDEFILMS:** *RTV's* (Down-Coming); *Irish Stopoff* (Irish Tourist Board); *The Whole Person* (Holy Cross Hospital); *Money* (Stewart-Warner Corp.); *Mrs. Consumer* (Norwalk Furniture); *Aim* (Union Insurance).



LA RUE FILMS, INC.

159 East Chicago Ave., Chicago, Ill. 60611
Phone: (312) SUPERIOR 7-8656-57

Date of Organization: 1937; Inc 1947
Re-Incorporated: 1966

Mervin W. La Rue, Sr., *FHPA, Chairman Board*

Gunter H. Doetsch, *President, Excc. Producer*
Parker W. Thomas, *Secretary*
Donna Lee Johnson, *Associate Producer*
Ellen Burgraf, *Production Asst.*

SERVICES: Motion pictures, slidefilms. Specialists in medical, micro and macro-cinematography w/ depth experience in scientific, research, medical teaching films. Consultants, planning, production, utilization of audiovisual media. Distributors of AV equipment. **FACILITIES:** Studio, sound and camera equipment, animation stands; time lapse, high-speed facilities. Explosion-proof cameras, lighting equipment, micro, macroscopic setups with 4.5", 35 & 16mm motion picture cameras. Development, application of fiber optics for body cavity photography esp. endoscopic and peritoneoscopic cinematography. Border spectrum (infra-red, ultra-violet) motion, still photography.



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

CHICAGO PRODUCERS

LA RUE FILMS INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Human Kidney in Culture*; *Prognatic Mandible* (Northwestern Univ. Medical School); *Glonus Tumor of the Middle Ear* (Dr. R.A. Buckingham); *Cataract Surgery Employing Bellows Technique and Instrument* (V. Mueller & Co.); *System to Safety* (Travenol Laboratories and Baxter Labs of Canada); *Left Colon Bypass for Carcinoma of the Esophagus* (Dr. Jcs. St. Ville); *The Thomas Cryopter* (Ohio Medical Products); *Anomalous Right Upper Lobe with Tracheal Stenosis* (Suburban Cook County TB Sanitarium); *The Finish of Surgical Instruments in Microphotography* (V. Mueller).



JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill.
60607

Phone: (312) 243-2600

Date of Organization: 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Vice-President*
Donald J. Richter, *Sound Engineer*
Charles R. Kite, *Editor-in-Chief*
Ernest Schubert, *Production-Asst. Editor*
Andy Bernd, *Production*
Bill Swander, *Electrical Dept.*
Jerry Veysada, *Traffic*
Elaine Badis, *Office Manager*
Peggy Spillane, *Librarian*

SERVICES: 16/35mm motion picture production; industrial, theatrical TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. Script writing. **FACILITIES:** Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing. Nagra-16mm sync recording for studio or location. Editing, musical score facilities, echo chamber, three sound stages; four editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Man in Command* (U.S. Navy); *To Keep a Promise* (State of Kentucky); *World Series-1967* (American & National Leagues-Lew Fonseca); *This is Western Kentucky University* (Kentucky Univ.); *Art Institute Drawing Series* (Art Institute of Chicago); *10 Little Indians, Mrs. Kay Series* (H.E.W.); *1967 G.E. Dishwasher Presentation* (Zimmer-McClaskey-Lewis); *One Grain of Corn* (Campbell-Ewald). **TV COMMERCIALS:** for Wilson Meats/Korn King (Campbell-Mithun); Trailways (J. Walter Thompson); Baldwin Piano (Campbell-Ewald); Termitol (Frank C. Nahser Agency).

MATTCO ASSOCIATES, INC.

3309 N. Chapel Hill Rd., McHenry, Ill.
60050

Phone: (815) 385-5508

Date of Organization: 1960

Branch Offices: New York: 18 W. 45th St., New York 10036. Phone: (212) OX 7-2896. Winston Sharples, Jr. *Musical Director*.

Richard J. Matt, *President & Exec. Director*
William M. Fraser, *Director of Sales*
Jerry Olson, *Production Manager*

SERVICES: Motion picture and slidefilm production, including theatricals, TV and sponsored industrials, sales and training films. **FACILITIES:** Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 and 35mm Arriflex and Eyemo cameras; Nagra sound equip-

MATTCO ASSOCIATES:

ment; sound stage, complete studio and portable lighting; special camera-boat and truck.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Happy Holidays . . . in the Ozarks* (American Oil Co.); *Jamboree for Friendship* (Ex-Cello-O Corp.); *Pacific Adventure* (Eastman Kodak Co.); *Series of 12 sales films* (Johnson Motors). **TV SPOTS:** Air Buoy; Skee Horse (Baker/Johnson & Dickinson); Recruiter; Cartoonist; Cheeseburger; Take Out (McDonald-D'Arcy).

FENTON McHUGH PRODUCTIONS, INC.

161 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) 321-0533

Date of Organization: 1956

Fenton P. McHugh, *President*
Rosemary Tengler, *Administrative Assistant*
Robert Krugly, *Comptroller*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm productions. **FACILITIES:** 16mm and 35mm production equipment; editing facilities and sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Arms of Venus* (Storer Broadcasting Co.); *Air Buoy* (Johnson Motors); *La Rubia* (Joseph Schlitz Brewing Co.). **TV COMMERCIALS:** for Miller Brewing Co.



MPO Incorporated

528 N. Michigan Ave., Chicago, Ill. 60611

Phone: (312) 527-3680

William Bailey, *Projector Sales Mgr.*

John Fogelson, *Production Supvr.*

(See complete listing under New York City)

BURT MUNK & CO.

56 E. Walton Place, Chicago, Ill. 60611

Phone: (312) 337-0034

Date of Organization: 1961

Burton M. Munk, *President*
Patrick McNamara, *Production Manager*
Mary Abraham, *Business Manager*

SERVICES: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. **FACILITIES:** Creative writing, planning and production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Music to Live By* (Hammond Organ Co.); *To Serve A Market* (Hotpoint); *The Story of Milk* (4 films, Society for Visual Education). **SLIDEFILMS:** *The Window Shoppers*; *Dishwashers Unlimited*; *Dishwashers for Profit*; *Clean Up with Total Clean*; *Breakthrough '68*; *Hallmark of Today* (Hotpoint); *The Sights and Sounds of 1968*; *Off to A Flying Start* (Zenith).

Our Credo for Reference Quality

☆ There will always be more "names" of so-called "producers" in phone books or other directories because these Production Review listing pages are restricted to those companies who meet our stringent requirements for reference data needed by film buyers. With no charge made for any listing in this Review, we reserve the right to maintain a high standard of reference quality. Because we do, this book is the accepted authority used in agencies, business and government throughout the year.



FRED A. NILES

COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, Ill.
60607

Phone: (312) SEeley S-4181

Date of Organization: 1955

Branch Offices: New York: 108 West End Ave., New York. 10023 Phone: (212) SU 7-8770. Charles Ticho, *Vice-President*. California: 5545 Sunset Blvd., Hollywood. 90028 Phone: (213) 462-7311. Paul Johnson, Lionel Grover, *Vice-Presidents*.

Fred A. Niles, *President*
Norman C. Lindquist, *Vice-President, Sales*
William E. Harder, *Vice-President, Production*
Rolf W. Brandis, *Vice-President*
Harry Lange, *Vice-President*

Executive Producer TV
James E. Morgan, *Vice-President, Finance*
Robert Albert, *Vice-President*
Manny Paull, *Vice-President*
Donald Lawrence, *Production Manager, Industrial*

Jay Sheridan, *Production Manager, Features & Educational*

James Miller, *Supervising Editor in charge of Post Production*

George Jarrett, *Editing Administrator*
Sid Siegel, *Musical Director*
Susan Meyers, *Studio Stylist*
David L. Weiner, *Public Relations*
Dorothy Roecker, *Office Manager*
Bert Lindberg, *Chief Charge Man*

SERVICES: TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. Marketing and merchandising programs. **FACILITIES:** 100,000 sq. ft. of space; 3 sound stages; 3 editing rooms complete sound dept.; carpentry, electric, paint and prop depts.; 5 screening rooms; art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel* (Inland Steel Co.); *Family of Motor Oils* (American Oil Co.); *People Opportunity* (Sylvania Service Corp.); *Picture of Health* (Tuberculosis Institute); and *The Winning Ticket* (Serta Mattress).



Pelican Films, Inc.

410 N. Michigan Ave., Chicago, Ill.

Phone: (312) 337-S116

Max Pride, *Producer*

(See complete listing under New York City)

PERSUASION SYSTEMS, INC.

200 E. Ontario St., Chicago, Ill. 60610

Phone: (312) 642-3840

Date of Organization: 1966

Arnold Y. Midlash, *President, Creative Dir.*
Rudy Wright, *V. P., Producer*
Robert We Dyck, *Musical Director*
Henry Puckhaber, *Prod. Coordinator*
Norman Deletzky, *Chief Engineer*
George Casanave, *Staging Services*

SERVICES: Programs involving multi-media; specializing in live and automated multi-screen presentations, training programs; corporate communications utilizing a-v techniques. **FACILITIES:** script, design services; still, motion picture photography, 16/35mm; sound recording/Crown, Ampex recorders; multi-channel mixing, mastering and impulsing. Cartridge duplication and loading; high-speed tape duplication.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is Terra* (Terra Chemicals International); *The Production Run*

PERSUASION SYSTEMS:

(Miehle-Goss-Dexter). **SLIDEFILMS:** *Puss'n Boots Green* (Quaker Oats); *Partnership Programming* (Hart Schaffner & Marx). **INDUSTRIAL SHOWS PRESENTATIONS:** *Patterns of Performance* (Zenith); *Key Club 68* (Continental Assurance Co.); *Total Performance* (Schlitz Brewing Co.); *The Manly Art* (Hart Schaffner & Marx); *Stopping the Paper Flood* (Mosler System). **TV, RADIO COMMERCIALS:** for Remington Arms, Ogilvie Political Campaign (James & Thomas, Inc.); Henry's Drive-In; Bond's Pickles.



PILOT PRODUCTIONS, INCORPORATED

1519 Ridge Avenue, Evanston, Ill. 60201
 Phones: (312) DAvis S-3700
 (312) BRoadway 3-4141

Date of Organization: 1940; Inc. 1952
 C. Robert Isely, *President*
 Robert L. Dedrick, *Executive Vice-President*
 Bob Luce, *Vice-President, Prod.*
 C. Don Sheldon, *Treasurer*
 A. E. Boroughf, *Secretary*
 Hal Childs, *Director of Photography*
 Ken Kracht, *Director of Illustrative Photography*
 Dave Holmes, *Director*
 Dick Sato, *Production Assistant*
 Connie Andersen, *Filmstrip Department*
 Jay Norman, Jim Cuca, John Needham, *Sales*

SERVICES: Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. **FACILITIES:** 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under catwalks; complete kitchen facilities for food photography; 16mm Mitchell and Arriflex camera equipment; generator & battery packs for field work; special right hand drive camera truck with inside camera mount, front platform, top platform and radio gear; Ampex and Magnasync recording equipment including DuKane 30/50 signal generator; double system projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Years Ahead, Today* (Wheelabrator Corp.); *Water, Where and When You Want It: Who Cares, Water; Keepers of the Blue Flame* (Mueller Co.); *Little Big Star* (Victor-Dana Corp.); *Understanding Through Involvement* (Kiwaniis International); *Digging for Profits: BL700* (Clark Equipment Co.); *Through Hell Room and Salt Spray* (Sears, Roebuck & Co.). **SLIDEFILMS:** *Chempromatic; Q-M System* (DuRois Chemical Co.); *Servo-Communications for Schools; Communications for Health Care Facilities* (DuKane Corp.); *I Saw Your Son Today* (Standard Publishing); *Selling the A60 Series* (Steelecase); and *Parts of a Parts Call* (Clark Central Parts).



PINNN PRODUCTIONS

40 East Erie Street, Chicago, Ill. 60611
 Phone: (312) 757-5432

Date of Incorporation:
 Richard J. Powers, *President*
 Sandra Powers, *Secretary-Treasurer*
 Ray Hebel, *Production Director*
 James H. Johnson, *Creative Director*
 Larry Kelly, *Sales Director*
 Ray Kupjack, *Art Director*
 Paul Spiel, *Animation Specialist*
 Roger Micus, *Chief Photographer*
 Les Tucker, *Musical Director*
 Harlan Croy, *Producer/Director*
 Frank Brown, *Client Service Director*
 George Drake, *Editorial Services Director*

SERVICES: Motion pictures, TV commercials, sound slidefilms, slides, live shows, sales training meetings featuring "Pinn Optics" (anima-

PINNN PRODUCTIONS

tion of slides, speaker controls movement). Complete studios (26,000 sq. feet) for creative product and fashion photography including artists, designers and writers for collateral material and sales promotion production. Special packaging and shipping facilities for quantity programs. **FACILITIES:** 2 Oxberry animation cameras, Mitchell animation camera with stands; full range 35mm, 4 x 5, 8 x 10 and 11 x 14 cameras; automatic slide mounter; automatic slide duplicators; three color processing labs.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Practical Sciencee of Supermarketing* (10 ssf for the National Assoc. of Retail Grocers of the U.S.-NARGUS); *Where the Action Is* (B.F. Goodrich, Footwear Div.); *Clean Air Center* (Abbott Laboratories); *Extension Cone Paralleling; Interproximal Techniques* (Binn Corp.). **LIVE SHOWS:** *New Product Introduction Meetings* (five for S.C. Johnson & Son); *National Sales Meeting* (Kellogg's).



Reid H. Ray Film Industries, Inc.

205 South LaSalle Street, Chicago, Ill. 60604
 Phone: (312) FI 6-0597

Clyde Krebs, *Vice-Pres., General Sales*
 Dorothy Power, *Special Assistant*
 Reid H. Ray, *President & Producer*
 Ellsworth Polstuss, *Director*
 Robert Winter, *Film Editor*

Creative staff for scripts, storyboards for the production of motion pictures, sound slidefilms, TV films, TV commercials, animation and graphic design. Screening room.
 (See complete listing under St. Paul, Minn.)



RMP Productions of Chicago

203 N. Wabash Ave., Chicago, Ill. 60601
 Phone: (312) 372-8683

(William Althen in charge)
 (See data under Rose-Magwood, NYC)

SARRA-CHICAGO, INC.

16 East Ontario St., Chicago, Ill. 60611
 Phone: (312) WHitchall 4-5151

Date of Organization: 1937
 William Newton, *President*
 Marvin Bailey, *Vice-President*
 Jack Conrad, *Vice-President*
 Harold Liguell, *Vice-President*
 G. Richard Bowen, *Production Manager*

SERVICES: Production of TV commercials. **FACILITIES:** 16mm and 35mm equipment, three stages.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for United Air Lines, Pure Oil, Starkist Nine Lives Cat Food, Allstate (Leo Burnett); Alberto-Culver, Simoniz (J. Walter Thompson); Peoples Gas, Light & Coke; Zenith, Kleenex Falstaff (Foote, Cone & Belding), Reynolds, Elanco, Hamilton Beach (Clinton E. Frank); General Mills; Alberto-Culver (Knox Reeves Adv.); Dairy Queen, Toro, Hamm's Mishawaka Rubber (Campbell-Mitlam), Hollywood Diet Bread (June Adams); Alberto-Culver, Illinois Bell Telephone (N.W. Aver & Son); Sunbeam Perrin & Assoc.; Serta (MacManus, John & Adams).



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CHICAGO PRODUCERS

SPORTLITE FILMS

20 North Wacker Drive, Chicago, Ill. 60606
 Phones: (312) 236-5955; 236-5485

Date of Organization: July, 1955
 Alfred D. LeVine, *Producer*
 Charles Lee, *Unit Manager*
 Mary Carroll, *Comptroller*
 Robert Decker, *Counsel*

SERVICES: Point of sale, trade shows, public relations, sales promotion, TV commercials, sponsor ID's stylized signatures, annual reports, sports-recreation, instructional, entertainment (35mm, 16mm, Super 8). **FACILITIES:** On location "action" assignments, Arriflex, Eclair, Nagra sound, Bell & Howell, 70DR, Bolex. Fully equipped crews on per diem, Eastman Ektachrome color sports footage available.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Second to None* (H.K. Porter, Thermoind Div.); 1967 *Indy 500* (Sportlite "500 Films"); *Duel in the Sun* (Southern Racing Assoc.); *Take Two* (Thermo-King Corp.); *Any Number Can Win* (Litton Industries).

SPUR PRODUCTIONS, INC.

57 West Grand Ave., Chicago, Ill. 60610
 Phone: (312) 321-1222

Date of Incorporation: 1966
 Frank Babcock, *President*
 Paul A. Robinson, *Executive Producer*
 Henry Nussbaum, *Vice President-Treasurer*
 Kathy Kimotek, *Production Assistant*

SERVICES: TV commercials; industrial and sales training films. **FACILITIES:** 16 35mm equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Dr. Pepper (Grant Adv.); McDonald's Hamburgers, Standard Oil (D'Arcy Adv.); John M. Smythe (Herbert S. Laufman Adv.); Honey Meal Bread (W.E. Long Adv.).

TAKE TEN INCORPORATED

211 East Chicago Ave., Chicago, Ill. 60611
 Phone: (312) 944-0455

Date of Organization: 1961
 David R. Hayes, *President & Board Chairman*
 Dean DiBrito, *Vice-President, Administration & Production*
 Inez Harris, *Corp. Secretary, Director*
 Robert M. Cooper, *Vice-President Creative Services*
 Roland G. Behny, *Vice-President, Sales*
 Kenneth Solomon, *Manager, Technical Services*

SERVICES: Industrial motion pictures, live industrial shows; sound-slidefilms; slide presentations; TV films; videotape, musical jingles; radio transcriptions; radio programs, creative consultation. **FACILITIES:** Business offices; creative dept.; studio, 16 35mm production, original music, scoring and copying dept., art dept.; still photography dept.; print production dept. for collateral material.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *River of Knowledge* (R.R. Donnelly & Sons Co.); *Action Leader* (A.B. Dick Co.); *A Time for Professionals* (American-Standard Co.); *SLIDEFILMS:* *Responsible You, Successful You* (BPRMA); *More Living for Your Money, "M" for the Money* (Masomite Corp.); 1967 *Paemaker Show* (A.B. Dick Co.); *Time for Action*, 1968 *Construction Equipment Show* (International Harvester); *Perph Play Games* (Libby, McNeil & Libby); *The Rebel* (Automatic Lift Truck). **TV COMMERCIALS:** for American Dental Assn.; Speed Queen Washer & Dryer



CHICAGO PRODUCERS



TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. 60068

Phones: Park Ridge: (312) 823-1418

Chicago: (312) 763-5515

Date of Organization: 1952

Byron L. Friend, *President*

June A. Friend, *Secretary-Treasurer*

Joan Werbach, *Audio-Finance*

Martin Lindwall, *Director of Photography*

Arvid Nelson, *Supervising Editor*

SERVICES: Motion pictures, filmstrips, live meetings, new product introductions, trade show participation. Color and B&W, 35mm or 16mm studio or location. TV commercials and programs, complete packaging service, editing, re-recording, mixing, interlock screening, recording, script writing, filmstrip animation, high-speed, time lapse photography. Animforms, Commupak. **FACILITIES:** Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arri, Eclair, etc.; magnetic recorder Ampex, Nagra, etc., sound stage 30' x 45', five-channel re-recording and mixing; dubbing from Nagra to sprocketed material; selsyn interlock; animation stand, motion picture and filmstrip, slide copying equipment; wireless microphones; location generators. CCTV.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World of Language Master* (Bell & Howell); *Dyzone Roof Decks* (Zonolite); *This is Motorola* (Motorola); *So You Want to Be a Tool and Die and Mold Maker* (Tool and Die Institute); **SLIDEFILM:** *Train Robbery* (Dorsey).

UNITED COMMUNICATIONS CORPORATION

325 West Huron Street, Chicago, Ill. 60610

Phone: (312) 329-1242

Date of Organization: 1966

Marilyn L. Friedel, *Executive Director*

William L. Klein, *Executive Producer/Consultant*

John Kogan, *Assistant Producer*

SERVICES: Scripts, presentations, technical, editorial services. Production, direction of motion pictures, slidefilms and all audio-visual media. **FACILITIES:** Production studios. Shooting stage, complete sound recording services and equipment; tape/disc/record pressings. Music and sound effects libraries.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Boy Scout Camping* (Boy Scouts of America). **SLIDEFILMS:** *Our Gang; Our Gang—1968; Scout Families* (Boy Scouts of America); *A Career With a Future* (National Cash Register Co.).



HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill. 60068

Phone: (312) 698-3331

Date of Incorporation: 1962

Henry Ushijima, *President & Exec. Producer*

P. A. Ushijima, *Treasurer*

Ruth Ushijima, *Secretary*

SERVICES: Producers of motion pictures and slidefilms for industry, education and TV. **FACILITIES:** All location equipment in both 35mm and 16mm and complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The City That Cares* (Mayor's Report City of Chicago); *New Packaging, Store Promotion* (Hiram Walker); *Sales Meeting film* (Renault); *Golf With Sam Snead*

HENRY USHIJIMA FILMS:

1967 TV Color Series (Firestone Tire & Rubber Co.); *Man in the Middle* (Chicago Police Department); TV film segment for *The Clark Gable Story* (Metro-Goldwyn-Mayer).

VPI of Illinois, Inc.

450 East Ohio St., Chicago 60611

Phone: (312) 757-2500

(See complete listing under New York City)

WILDING INC.

1345 West Argyle St., Chicago, Ill. 60640

Phone: (312) 275-1200

Date of Organization: 1914; Inc. 1927

MAIN OFFICE AND STUDIOS

1345 West Argyle St., Chicago, Ill.

Phone: 275-1200

Dirk Young, *Vice Pres., Midwest Sales*

OTHER CHICAGO LOCATIONS

Wilding-TV Division

301 East Erie, Chicago, Ill.

Phone: 943-9500

Leo Cassettari, *Manager*

Communications Idea Center—Customer Service

5725 North Broadway, Chicago, Ill.

Phone: 275-1200

Robert Younker, *Manager*

Commercial Picture Equipment — 5725 North

Broadway, Chicago, Ill.

Phone: 275-1200

Robert Younker, *Manager*

WILDING BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N.Y.

Phone: (212) 759-0954. Robert Ford, *Vice Pres., Branch Manager*

DETROIT: 18000 West Eight Mile Road, South-

field, Michigan. Phone: (313) 353-1400.

W. W. Kraft, *Executive Vice Pres.*; William R. Winn, *Senior Vice Pres.*

CLEVELAND: 2307 Chester Ave. Phone: (216)

771-4030. S. C. Johns, Jr., *Branch Manager*

HOLLYWOOD: 3518 Cahuenga Blvd., Hollywood,

Calif. Phone: (213) 464-7595. W. Watkins, *Vice Pres.*, Wilding Productions, Inc.

TORONTO: Wilding/Canada Ltd., 875 Don Mills

Rd., Don Mills, Ontario, Phone: (416) 429-1270. R. K. Carlson, *Vice Pres., Branch Mgr.*

WILDING DIVISIONS

MID-AMERICA COLOR LARS: 1345 Argyle St.,

Chicago, Ill. Phone: (312) 784-4224. Harold Kinzle, *Vice President*

TRI-DEX DISPLAY CORPORATION: 8520 Inkster

Road, Romulus, Mich. Jack Huff, *Vice President & General Manager*

OFFICERS AND DEPARTMENT HEADS

R. C. Ausbeck, *Chairman of the Board*

Daniel B. Gallagher, *President*

William R. Winn, *Senior Vice-President*

Harold Kinzle, *Vice-President*

W. W. Kraft, *Exec. Vice President*

Carl J. Nelson, *Senior Vice President*

F. F. Palac, *Vice President-Treasurer*

L. A. Backey, *Secretary*

SERVICES: A communication agency specializing in marketing and promotion. Creative counselors and producers of motion pictures, slidefilms, TV commercials, complete live shows and presentations, conventions and sales meetings, displays, exhibits, printed materials, and audio-visual installations.

FACILITIES: Studio and service operations detailed as follows: CHICAGO: (1345 Argyle Street); Home office and main studios: 105,000 sq. ft. floor space — 29,000 sq. ft. in four sound

WILDING INCORPORATED:

stages (75' x 140', 70' x 100', 50' x 100', 75' x 60'); remainder in administrative and creative offices; still and motion laboratories, color and black and white; optical, animation and art departments; film screening rooms; sound recording departments; film vaults; carpenter shops, etc. (5725 N. Broadway): 20,000 sq. ft. floor space — 15,000 sq. ft. devoted to manufacturing of projection screens, portable stages, 8mm film cartridges, portable lecterns, and specialized projection equipment; and administrative offices. TV production facilities are located at 301 E. Erie, designed and created for the production of TV commercials. Comprising 4,150 sq. ft.: building houses a stage, screening room and administrative offices.

DETROIT: (18000 W. Eight Mile Road) Southfield. 34,170 sq. ft. floor space housing administrative, sales, slidefilm and graphics departments. (TRI-DEX Display Corp. — 66,000 sq. ft. of floor space, the building will include 1,500 sq. ft. of stages for motion picture and slide-film production. It is the largest facility for producing industrial scenery in the midwest with storage area for scenery, displays and exhibits.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pursuit of Cleanliness* (Soap & Detergent Assoc.); *Bridge Over the Tagus* (U.S. Steel International); *Japan, Your Growing Cash Customer* (Deere & Company); *Tall Times and Gentle People* (Ford Motor Co./Sears, Roebuck). **TV COMMERCIAL:** for World Book Encyclopedia (Post-Keyes-Gardner).

ZAPEL STUDIOS, INC.

615 North Wabash Ave., Chicago, Ill. 60611

Phone: (312) Superior 7-2755

Date of Incorporation: 1955

Owen Zapel, *President & Executive Director*

Ken Knutson, *Production Manager*

Warren Leming, *Editor*

Darel Hale, *Cameraman*

SERVICES: Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Cellomatic. Optical and animation camera services for Midwest producers. **FACILITIES:** Studio 2000 sq. ft. with working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Master series Oxberry with Aerial Image projector, Joy-Stick control, 16mm and 35mm; 35mm printer.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Marine Biologu; The Sheep Rancher; Observation of Air* (Encyclopedia Britannica); *Hit that Line* (Allstate Insurance); *Comcca* (Continental Can Co.). **TV COMMERCIALS:** for WBAY-TV; WFBM-TV; Leo Burnett.

Champaign, Illinois

ANDERSON CINEMATOGRAPHY

2 Henson Pl., Champaign, Ill.

Phone: (309) 356-S111

Date of Organization: 1964

Mark A. Anderson, *Owner-Producer*

SERVICES: Motion pictures, television commercials, convention display films, slidefilms and photography. **FACILITIES:** Script preparation, studio, title and graphic preparation, 16mm production in studio, on location and with sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *March of the Illini* (University of Illinois Alumni Association); *Wind of the Pasture* (A. E. Staley Mfg. Co.); *The Tryco Floater* (Tryco Mfg. Co.); *Not by Chance* (Olivet Nazarene College). **TV COMMERCIALS:** for Eisner Grocery Co. (Lumpp & Fillman).

KANSAS

CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence,
Kansas

Phone: (913) 843-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Exec. Prod.*
Russell Mosser, *Executive Vice-President
and Treasurer*

Charles Lacey, *Vice-President & Secretary,
Director of Production*

Norman Stuewe, *Vice-President and
Director of Photography*

Harold Harvey, *Vice President, Producer-
Director*

J. W. Newsom, *Director of Sales*

T. J. Johnson, *Account Executive*

Margaret Travis, *Script*

John Clifford, *Script*

J. D. Powers, *Script*

Dan Palmquist, *Director of Editing*

James Pearce, *Director*

Courtney Jones, *Writer-Director*

Gene Boomer, *Director*

Leonard Schneider, *Director*

Don Jessup, *Sound Engineer*

Oscar Bojas, *Art & Animation Director*

Douglas Poulter, *Director of Animation
Photography*

SERVICES: Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Sub-contracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording services. **FACILITIES:** New studio and office facilities include 60' x 100' x 27' and 50' x 50' sound stages, voice studios, editing rooms, sound rooms, etc. Mitchell, Arriflex and Eclair cameras; complete lighting and sound equipment for studio and location. Complete animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Prologue to Tomorrow* (AC Spark Plugs, General Motors); *Something's Going On* (Phillips Petroleum); *Economic Education: A Part of the Main* (Joint Council on Econ. Education and Sears-Roebuck Foundation); *Three to Make Ready* (Kansas Children's Service League); *Your Yard - Their Sheep* (Defenders of Wildlife); *Children of the Fort; Danish Farm Family; Airplanes and How They Fly; Modern Engines; Take A Letter from A to Z* (McGraw-Hill Book Co.); *Who Am I?; Who Are They?; Who Are We?; Where Are We Going?; Personnel Sub-System* (U.S. Air Force); *Horizons Unlimited* (American Medical Assn.); *Building All-Electric; Emphasis on Enjoyment* (General Electric); *Demands of Excellence* (Beech Aircraft). **FILMSTRIP:** *Judgment* (Phillips Petroleum Co.) **TV COMMERCIALS:** for Seidlitz Paint (Pollard Adv.).

MINNESOTA

COUNTRYMAN-KLANG, INC.

905 Park Ave., Minneapolis, Minn. 55404

Phone: (612) 332-2538

Date of Organization: 1956; Inc.: 1959

Thomas C. Countryman, *President &
Director of Photography*

Floyd A. Klang, *Vice-President, Writer-
Director & Producer*

Florence Brown, *Production Coordinator*

Robert A. Farrell, *Head Cinematographer*

Fred Badiyan, *Head of Editing*

Jack Gauvite, *Sound Department*

James Sugimura, *Slide Films*

Robert L. Edwards, *Producer & Creative Dir.*

SERVICES: Producers of industrial, educational, sports, sales, sales training, TV commercials and filmstrips, 16mm and 35mm, and advertising sales photography. **FACILITIES:** 4500' stage, animation, Mitchell, Arriflex, dollies. Lighting and

COUNTRYMAN-KLANG INCORPORATED:

sound equipment for studio or location. Complete recording with Nagra. Four Magnasynce interlocks and multi-channel mixing. Music library and producers services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Inside Story; Go Whole Hog for Profit* (Cargill, Inc.); *Full Color Roofing; Bright Warning* 1967 (3M Co.); *The Company that Didn't Know* (IBM); *Aviation Swings in Minnesota* (State of Minn.); *More Power to You* (Montana-Dakota Utilities); *Bart Starr* (Lincoln-Mercury); *All America Basketball* 1966-67 (Wheaties Sports Federation); *The Story of Trapshooting* (Federal Cartridge); *Power of the Panther* (Arctic Ent.); *Spin Away Dryer* (Carter Day); *Linkote Dealer Film* (Linton Industries). **SLIDEFILMS:** *Scotchlane on Military; Greenlite Stripper* (3M Co.); *Cargill Beef Feeding; Cargill Dairy Perscription* (Cargill, Inc.); *Land O'Lakes Salesmen's Presentation* (Campbell-Mithun); *Eastman Kodak Bowl Report* (Eastman Kodak); *4-Grade Gasoline* (Western Oil & Fuel); **TV COMMERCIALS:** for State of Minn. (Erle Savage Co.); Northshore Mfg. (John Lamb Co.); Crystal Sugar (Barickman & Selders); Polaris (Collé & McVoy Adv.); Montana-Dakota (Montana-Dakota Utilities); First National Bank of St. Paul; Full Service Banks; Win Twios-Western Oil & Fuel (John Forney Adv.); Linkote (John Lamb Co.).



EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55435

Phone: (612) 920-3020

Cable Address: EMPS, Minneapolis

Telex: 029-5317

Date of Incorporation: 1945

William S. Yale, *President & Treasurer*

Richard N. Jamieson, *Executive Vice-
President*

Arthur J. Nicol, *Vice President, Production*

John Radlatz, *Director of Photography*

Mary Sherman, *Corporate Secretary*

Warren Rose, *Manager, Photosound Div.*

Gordon Winters, *Mgr., Commercial Still Dept.*

Paul Martinson, *Manager, Sound, Editing &
Projection Depts.*

Bik Rydum, *Art Director*

Gary J. Seman, *Sales*

SERVICES: Production of motion pictures, sound slidefilms, TV commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. Still laboratory. **FACILITIES:** 16mm Maurer and Arriflex cameras; 35mm and Techniscope cameras; 16mm Eastman Arc projectors; Stroug Arc projectors for 3 1/2" x 4" slides and filmstrips; 8' x 20', 12' x 30' and 20' x 20' projection screens, available for conventions, sales meeting, etc. Animation, sound recording studio for stereo or monaural recording; 35mm recording equipment; Nagra recording equipment; Ampex MR70 4-track 1/2" stereo equipment; industry and educational videotape production on Ampex VR 7500 and VR 7800, 10' x 60' x 20' high sound stage; stereo high fidelity public address system

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Window*; 915 *Optical Page Reader* (Control Data Corp.); *A Million Lights* (Metropolitan Planning Commission); *Retail Farm Distribution; The Ship That Flew the Potash Flag* (Int'l Minerals & Chemical Corp.); **SLIDEFILM:** *Colors & Coatings for Creative Living* (Minnesota Paints, Inc.). **TV COMMERCIALS:** for Northrup King & Co. (BBD&O), 3M Co. (MacManus, John & Adams), Int'l Minerals & Chemical Corp., Studio One, Great Northern Railway Co. (John W. Forney



WEST CENTRAL STATES

EMPIRE PHOTOSOUND INCORPORATED:

Advtg.). AVP: Toro Manufacturing Corp. 1967 **TORODEO** - multi-screen Nat'l Distributor Dealer Meetings; Farmers Union Central Exchange 1967 Annual Meeting; Control Data's Executive Mgt. Seminar & 1967 Stockholder's Meeting; Gold Bond Stamp Co. Nat'l Sales Meeting Pillsbury First Annual Sales Meeting; Super Valu Presentation.

FILM SERVICES, INC.

2219 Johnson St., N.E., Minneapolis 55415

Phone: (612) 789-1235

Date of Incorporation: 1961

Iver C. Lind, *President*

Galen L. Cain, *Secretary-Treasurer*

SERVICES: 16mm motion picture production; scripts; sound recording; editing. **FACILITIES:** Small studio, sound recording and editing equipment; cameras, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oh, My Aching Back* (Argonaut Insurance Co.); *22 Years in Fetal Position* (Minnesota Board of Health); *Honeywell Today; Who's Watching the Store?* (Honeywell Inc.). **TV COMMERCIALS:** for Midland Cooperatives, Inc.

ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.

Phone: (612) 545-2515

Date of Organization: 1918

Branch Offices: New York: 2 Overhill Rd., Scarsdale, Phone: SC 5-3477. Neil McCaffrey; Washington, D.C.: 2828 Connecticut Ave., N.W. Phone: 332-7617. Lawrence Griswold. California: 2859 Federal Ave., W. Los Angeles. Paul Wurtzel.

Anthony Lane, *President*

William C. Perry, *Exec. Vice President*

Sereno S. Seranton, *Director, Technician*

Sales

Muriel Houorka, *Comptroller*

SERVICES: 16 and 35mm production of industrial and TV films and commercials. Hunting and other sports films a specialty. Animation; sound slidefilms; recording for radio, TV and films. **FACILITIES:** Sound stage; recording 16mm magnetic, 1/4" tape, three music libraries; sound effects library. Eclair-Nagra equipped.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *First, The Patient* (Medtronic, Inc.); *Fun Is Our Trophy* (Cortland-Lund-Rollite-Gapen); *Wild Prairie* (Gold Seal Co.); *Your Uncivilized Guests* (American Security Alarms).

LOW & ASSOCIATES, INC.

7708 Morgan Ave., South Minneapolis,

Minn.

Phone: (612) 861-3383

Date of Organization: 1959; Inc. in 1961

R. Glenn Low, *President & Producer*

Roseanne E. Low, *Vice-President &
Associate Producer*

Justin S. Edwards, *Vice-President*

William J. Stembucker, *Director*

Richard W. Laird, *Art & Animation Director*

Jon J. Baltes, *Editor*

Karen A. Andreasen, *Production Asst.*

SERVICES: Writing and production of motion pictures for industry and producer's services. **FACILITIES:** Modern studio with complete live action and animation production facilities. Arriflex and high-speed camera equipment, 60-ft. portable camera tower, remote control equipment for cameras, sound stage, Nagra, Magnasynce and Stancil-Hollman sound equipment, electrical interlock system, Mole-Richardson and

WEST CENTRAL AREA

LOW AND ASSOCIATES:

Color-Tran quartz lighting. Moviola and other editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Airports in Perspective* (Federal Aviation Administration); *Shallow Water Anti-Traffic Mine* (Honeywell, Inc.-Systems & Research Div.); *CBU 34/A Weapon System* (Honeywell, Inc.-Ordnance Division); *Dental Services—The Dentist-Patient Team*; (U.S. Air Force); *Key Weapon Systems; Toward Greater Effectiveness* (U.S. Army Materiel Command); *Firepower* (U.S. Army Munitions Command); *Tropic Testing #2; On Target; Artillery of the Future* (Picatinny Arsenal).

NORTH STAR PRODUCTIONS, INC.

2201 Nicollet Ave., South, Minneapolis,
Minnesota 55404

Phone: (612) 335-0609

William R. Heideman, *President*
Morton G. Stone, *Vice Pres./Sales Mgr.*
Leigh Kamman, *Account Executive/Producer*
Robert P. Baker, *Account Executive*
Gregory K. Page, *Production Coordinator*
Alan Forrest, *Art and Still Photography Director*

SERVICES: Creative staff for scripts, storyboard, music scoring and the production of motion pictures, sound slidefilms, animation and graphic design, sales meeting programs, editing, 16 and 35mm projection and interlock screening; closed circuit television, video-tape productions and live shows. FACILITIES: Eclair and Nagra 16 and 35mm camera equipment, 2 sound stages (25 x 18 and 45 x 85), still department, Technicolor 1000 and silent projector (distributors), Shibaden closed circuit television, video-tape recording equipment (distributors), LaBelle and Andiscan (distributors).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *TC-28; Selling Briefs* (Mun-singwear); *Growing Up* (Onan, Division of Studebaker); *Retriever; Advance Convertomatic* (Advance Machine Co.); *On the Job* (Pioneer Engineering Co.); *North American Safari* (Paul O. Hansen).



REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul, Minn., 55116
Phone: (612) 699-1393

Date of Organization: 1910

Branch Office: 208 So. La Salle St., Chicago,
60604. Phone: (312) FI 6-0897. Clyde
Krebs *Vice-Pres., Sales*

55 East Thomas, Phoenix, Arizona 85012
Phone: (602) 265-0221. Karl Fisehl, *Vice
Pres.-Southwest*

Reid H. Ray, *President & Producer*
Ellsworth H. Polsfuss, *Asst. Secretary &
Producer*

Mrs. Frances Hostettler, *Asst. Treasurer*
Del Shockey, *Controller*
Clyde Krebs, *Vice-President, General Sales*
Webb Hedin, *Twin City Area Acct. Exec.*
Peter Ciernia, *Art Director*
Robert H. Winter, *Chief Film Editor*
Donald Anderson, *Chief Sound Engineer*

SERVICES: Creative staff for scripts storyboard, music scoring, and the production of motion pictures, sound slidefilms, TV films, TV commercials; animation and graphic design, sales meeting programs; editing, interlock screening, and 6-channel recording services. FACILITIES: Animation Department; studio-stage: 16 and 35mm editing equipment; recording equipment, including Nagra 4" tape, 16mm magnetic, 16mm

REID H. RAY FILM INDUSTRIES:

optical, 35mm magnetic, 35mm optical (RCA license), studio and location recording; 300 ampere portable gas-electric generators; Arriflex and Mitchell cameras, still photographic equipment; arc and incandescent lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Discover America; Invitation to the East; Invitation to the West* (United Air Lines); *The Man and the Memory* (Apache Corp.); *The In In Winter* (Ski-Doo-Bombardier); *A Tip, A Tool and A Chip* (V. R. Wesson); *Designed to Deliver* (Harnischfeger); *What's New for 1968 with Chet Huntley-20 subjects* (Deere & Co.); *Earning the Right to Ask Them to Buy; Are You Earning the Right to Manage Others?*; *The Heritage of the Uncommon Man; People Don't Resist Change* (BNA Films); *New Habits in the St. Paul Province* (Sisters of St. Joseph Carondelet). SLIDEFILMS: *Prescription for Profit* (NCFA); *Money Handling for Tellers; Cashing Checks; Making Deposits; Operation Feedback* (BAI); *Magic of Ceramics* (V. R. Wesson); *Grand River* (Friends of the Middle Border); *Lending A Helping Hand; Moment of Truth* (BPRMA). TV COMMERCIALS: *Tree, Billy Graham, Chet Huntley, George Jessel* (Midwest Federal); *Fuzzy Faces* (Bolin Agency).

MISSOURI

Metropolitan Kansas City

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City, Mo. 64106

Phone: (816) HA 1-1230

Date of Organization: 1931

Leonard W. Keek, *President*
William Hedden, *Vice-President*
Frank Barhydt, *Vice-President*
James Hash, *Secretary-Treasurer*
Richard Bulkeley, *Executive Producer*
James Moore, *Production Manager*
Larry Kauffman, *Director of Marketing*
Donald Phillips, *Manager, Administrative Services*

SERVICES: 8mm, 16mm and 35mm color, sales and sales training and educational films; 8mm, 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. FACILITIES: Two sound stages, area 19,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. b&w, 30,000,000 ft. color a year; Kodachrome, Ektachrome, and 16mm negative-positive color printing and processing, 14 editing rooms; two sound studios with six channels, eight phono, recording equipment for film, tape, wax, magnetic; ten full-time directors; creative staff; complete Osberry animation and music facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Selling the Suit Customer* (Hart, Schaeffner & Marx); *One Turn of the Earth* (Caterpillar Tractor Co.); *Know Your Basketball* (Official Sports Films); *Clear Track for Tomorrow* (Westinghouse Air Brake); *The JD-544; JD-544 Dealer Training; The Torque Converter* (Deere & Co.); *Pattern for Profit* (Elanco Co.); *Do They Really Want Me?* (College Placement Service); *A Matter of Trust* (Anchor Serum Co.); *The Major Decision* (Hesston Mfg. Co.); and *Humble/Signal Oil Dealer Film* (Campbell-Mithun, Inc.). TV COMMERCIALS: for Milgram (Galvin, Lane, Farris Adv.).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

Metropolitan St. Louis Area

CONDOR PRODUCTIONS, INC.

3024 North Lindbergh Blvd. St. Louis,
Missouri 63074

Phone: (314) 291-3430

Date of Organization: February, 1967

Wm. Schmidt, *President, Producer*
C. J. (Duke) Uding, *Vice President-
Operations Mgr.*

J. E. Schell, *Secretary/Treasurer, Producer*

SERVICES: Motion pictures, slide and stripfilm presentations, TV film and commercials, language and science tape/film series. Producer services, from pre-script to screen. Sound recording and dubbing. Story preparation, scripting and scene breakdowns. High speed tape duplications. Education and training consultation. FACILITIES: Complete script service; 16mm and 35mm production facilities; complete sound recording and duplication, 1/4" and 16mm; sound studio; animation; interlock projection in studio or client's location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Genesis . . . With Love* (St. Paul Theological Seminary); *Cataacts to Contacts* (Sales Engineering/Tng Co.); *45 Years of Fashions* (Eddison Bros. Stores); *CB Transportable Shelter* (American Air Filter Corp.); *Highlights of 1967* (St. Louis Professional Soccer Team); *South America* (International Travel Advisors).

EDW. H. GOLDBERGER PRODUCTIONS

1210 Tamm Avenue, St. Louis, Missouri
63139

Phone: (314) 647-7112

Date of Organization: 1946

Edward H. Goldberger, *Producer-Cameraman*

SERVICES: Motion pictures for documentary, newsreel and public relations; 16mm kinescopes (off/air) of local television programs. FACILITIES: On-premise studio; tour cameras, lighting and editing equipment; equipped for single system productions (fast local processing). Available for location footage coverage, mobile-radio phone car.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kodak Hula Show* (International Folk Dance Assn.); Five untitled training films (A.P. Green Co.—in production); Stock footage of Honduras Premiere's visit to St. Louis (British Honduras Government); Baseball promotion for sales dept. (Owen Scott & Sons Co.).

HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis, Mo. 63117

Phone: (314) 647-4200

Date of Organization: 1930

J. H. Hardecastle, *Producer*
G. A. Lavne, *Assistant Producer*
Lambert Kaiman, *Director*

Richard Hardecastle, *Editorial*
Richard Hardecastle, Jr., *Production*

SERVICES: Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales promotion, public relations, and training films for business, civic and religious organizations; local coverage or completion services for out-of-town producers. FACILITIES: 35mm & 16mm Arriflex, Auricon Pro 600, Eclair; sound stage, Nagra, Ampex, Stancil Hoffman and Magnasync recorders; editing rooms, Moviola; portable lighting equipment for location production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What's A Man Worth?* (KSD-TV); *Go-Granco* (Granite City Steel Co.); *It's How It's Handled; The XYZ's of Draft* (Anheuser-Busch). SLIDEFILM: *Wet & Wild Sucepstakes* (Seven-Up Co.).

SHELBY STORCK AND COMPANY, INC.

4746 McPherson, St. Louis, Mo., 63108
Phone: (314) FO 1-4200

Date of Incorporation: 1966

Shelby Storck, *President*
Pierre Vacho, *Vice President*
Arthur Fillmore, *Director of Photography*
Lorna Garmany, *Production Manager*

SERVICES: Production of public issue, social and documentary motion pictures. **FACILITIES:** Complete location production equipment, writing, directing and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Time for A Man, Lady of the House, The "Footsie" Britt Story* (Rockefeller for Governor Committee); *Quality and Promise* (Washington University); *Tomorrow's Game* (St. Louis Cardinals and Anheuser-Busch Inc.). **TV COMMERCIALS:** for Rockefeller for Governor Committee.

NEBRASKA

Omaha Metropolitan Area

CHAPMAN/SPITTLER PRODUCTIONS, INC.

1908 California, Omaha, Nebraska 68102
Phone: (402) 348-1600

Date of Organization: 1960

Robert J. Spittler, *President*
Donald L. Chapman, *Secretary-Treasurer*
Donald L. Hanson, *Art Director*
Brian Kennedy, *Commercial Photo Dept.*
Christy Brehm, *Production Coordinator*

SERVICES: 16/35mm motion pictures; filmstrips; 35mm slides, slide presentations; artwork and animation; still photography; TV films and commercials; recording, editing and scripts. **FACILITIES:** Sound stage; recording studio; 16/35mm editing, sound and production equipment for location or studio. Airplane for transportation, location use.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Please* (United Fund of Houston and Harris Counties); *Your Finest Hour* (Omaha United Community Service). **TV COMMERCIALS:** for Paymaster Cotton; Mutual of Omaha; Northwestern Bell (Bozell & Jacobs); Valley Irrigation (Holland, Dreyes, Poff & Reilly); Blue Cross/Blue Shield (direct).

RAY J. CHRISTENSEN FILM ASSOCIATES, INC.

809 N. 50th St., Omaha, Nebraska
Phone: (402) 558-5611

Date of Organization: 1956

Ray J. Christensen, *Producer, Director*
Norm Goldman, *Asst. Film-maker*

SERVICES: Research and creation of motion pictures for public information, education and public relations, specializing in documentary techniques. **FACILITIES:** Arriflex 16mm S & BL, Nagra recorder and allied lighting and editing equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Hope Is the Beginning* (Immanuel, Inc.); *Who Will Follow* (Northwest Bell Telephone); *Untitled Film* (Omaha World-Herald); *Untitled films for Omaha Public Power District and Metropolitan Utilities District.*

The Guide You Need All Year Long

☆ Extra copies of this 18th Annual Production Review issue are available by mail (while supply lasts) at \$2.00 each, sent postpaid when payment accompanies order. Better yet, order a year's subscription — get seven additional numbers for only \$3.00; \$5.00 for two years.

NORTH DAKOTA

BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota
Mailing Address: Box 954, Fargo, N.D.

Phone: (701) 232-6500

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*
John McDonough, *Creative Director*
Conrad Rose, *Cinematographer*
John Ellingson, *Editing*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; news-film coverage; stock library; film completion for in-plant photographers. **FACILITIES:** Cine-Special, Eymemo and blimped Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; Perfectone ¼" sync recording and transfer equipment; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment; company-owned aircraft.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Gate City and You* (Gate City Savings); *Co-op Confidential* (National Cooperatives, Inc.); *The Harroweeder, Applications and Operations*; *Melroe Plow*; *Mashie Movie* (Melroe Company); *Durum* (North Dakota State Wheat Commission); *Red River Land* (KFME-TV); *A Micro and Macro Approach to Lesions of the Cerebello-Pontine Angle* (The Neuropsychiatric Institute). **TV COMMERCIALS:** for *Northwestern Savings and Loan*, *Otter Tail Power Company*, *Melroe Harroweeder*, *Melroe Plow*, (Harold Flint and Associates.) *Co-op Batteries* (National Cooperatives, Inc.) *Tractors* (J. I. Case Company), *Northwestern Bank* (Paulsen Advertising), *Paint and Gasoline* (Farmers Union Central Exchange).

SOUTH DAKOTA



MAX HOWE FILM PRODUCTIONS

R. 1 Box 185, Rapid City, S.D. 57701

Phone: (605) 343-6500

Date of Organization: 1959

Max and Harriette Howe, *Producer, Owners*
Linda Howe, *Secretary, Asst. Producer*
Alan Howe, *Art Director*
Rena Webb, *Public Relations*

SERVICES: Complete production, public relations, sales and product presentations specializing in livestock photography, stock footage library. **FACILITIES:** Conference and screening, editing, hot press, art department, portable production, Arriflex, heavy duty lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *San Francisco Zoo*; *Chinatown*; *Kings Canyon*; *Sequoia National Park*; *Santa's Workshop*; *Hialeah Park*; *Monkey Jungle*; *Waterways*; *New Boston*; *Old Boston Cape Cod*; *Skywalk, Boston*; *Heritage Trail*; *Scottsbluff*; *Sioux Indian Wardance*; *Ride to the Sky* (Colormax Corp.).

WISCONSIN

EDLIN FILM PRODUCTIONS, INC.

W. 140 N. 10111 Fond Du Lac Ave.,
Germantown, Wisconsin 53022

Phone: (414) 251-7328

Branch: (metropolitan Milwaukee)

Date of Organization: 1962; Inc. in 1964
Edward E. Lindner, *President, Producer-Director*



WEST CENTRAL STATES

EDLIN FILM PRODUCTIONS:

John Riesner, *Writer*
James Calder, *Sales*

SERVICES: Motion pictures; TV films and commercials. **FACILITIES:** Sound stage 75 x 40-feet; Arri cameras; Nagra, Magnasync sound equipment; studio, location lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Diamond Safari* (Jos. Seblitz Brewing Co. Evinrude Motors); *Holiday in Ecuador* (Jos. Schlitz Brewing Co./Harley-Davidson Motorcycles); *Rio Holiday* (Jos. Schlitz Brewing Co.); *Lakes* (N.E. Isaacs and Assoc.).

SWANSON PRODUCTIONS, INC.

625 N. Milwaukee St., Milwaukee, Wis.
53202

Phone: (414) 271-5774

Date of Incorporation: 1939

Robert W. Swanson, *President*
Elizabeth Swanson, *Secretary*
Carl A. Cengler, *Treasurer*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color sales, sales training, documentary, public relations and sound slide and TV films. **FACILITIES:** Motion picture center with sound stages, offices, projection, recording and editing facilities. 16mm and 35mm Arriflex cameras 4 channel mix facilities, 100,000-watt heavy lighting.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Soybean Clinic*; *NRECA Convention*; *The Customer is Right*; *A Visit to El Rancho*; *Sand and Gravel Crusher* (Allis Chalmers Mfg. Co.); *It's in the Bag*; *World of Plastics* (American Can Co.); *Skeeter Commercial* (Evinrude Motor Co.); *Radicon* (Falk Corp.); *Heat Treating Facility* (Grede Foundries) *A Winning Hand*; *A Name Not a Number* (Kearney & Trecker Corp); *Jamboree Commercial* (Kohl's Food Stores); *Breakthrough with Safebreak II* (RTE Corp.); *Wisconsin's Wheels of Commerce* (Wisconsin Motor Carriers Assn); *Peace Thru Understanding* (Work or Study Abroad, Inc.); *Now and When* (Wisconsin Tel. Co.); *Dells Country* (Wisconsin Dells Reg. Chamber of Commerce). **TV SPOTS:** Wisconsin Motor Vehicle Dept., Wisconsin Finance Co.

SOUTHWEST STATES

ARIZONA

CANYON FILMS OF ARIZONA, INC.

831 N. Seventh Ave., Phoenix, Ariz. 85007
Phone: (602) 252-1718

Date of Organization: 1953

Raymond A. Boley, *President*
Robert J. Allen, *General Mgr., Secy Treas.*

SERVICES: Motion picture producers for industry, television, advertising and education. **TV spots;** sound slidefilms and theatrical films. Contract shooting or editing for outside producers. Art, animation and script services. **FACILITIES:** Three sound stages (largest 60' x 100'), sound recording facilities; Magnasync Mark IX DC interlock, dubbing facilities or Ampex 1½" tape equipment. Set lighting and complete portable lighting. Synchronous camera, recorders and dubbers, camera crane. Set construction 16 35mm production; location equipment sound stage and equipment available on rental to out-of-state producers.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Arizona Sunsets*; *Timan Trailer* (Horizon Land Corp.); *The Eyes Have It* (National Potato Council); *Employee Orient-*

SOUTHWEST STATES:

CANYON FILMS OF ARIZONA:

tation Film (Yellowstone Park Co.); *Integrated Digital APS Technical Progress Report* (Sperry Flight Systems Division); Film for Wood Marketing, Inc. (VanSant Dugale & Co., Inc.); *Reassessment and Re-evaluation* (Dept. of Appraisal & Assessment Standards—State of Arizona); *Hi Jolly-Arab Camel Driver Story*; Arabian Horse Show; *Desert Reclamation* (U.S.-I.A.); SLIDEFILMS: *To the Ladies*; *Free Money for Retirement*; *The Hollow Success of Douglas Gates* (Elba Corporation). 35mm Trailer for Travel Dept. (Continental National Bank). TV COMMERCIALS: for Salt River Project (Rhea Bennett Advtg.); Biltmore Fashion Park (Arthur Meyerhoff Assoc.); American Tel. & Tel. (N.W. Ayer Advtg.); Automotive Safety Foundation; City of Phoenix (Trash Collection).



Reid H. Ray, Film Industries, Inc.

55 East Thomas, Phoenix, Arizona 85012
Phone: (602) 265-0221

Karl P. Fischl, *Vice President—Southwest*
(See listing data under St. Paul, Minn.)

SWARTWOUT ENTERPRISES

7155 E. Thomas Road, P.O. Box 476,
Scottsdale, Arizona 85252.

Phone: (602) 947-2142

Date of Organization: 1965

Kenyon Swartwout, *Partner*
Charles Swartwout, *Partner*

SERVICES: Business, documentary, educational and public relations firms; integrated instructional and promotional packages, including films, phonograph records and printed materials. FACILITIES: 16mm Arriflex, Auricon, and Bolex cameras; 1/4" tape and 16mm magnetic sync sound recording equipment; multi-channel dubbing facilities; licensed background music libraries; editing and interlock screening equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *No Kept Citizens* (Hillsdale College); *St. Lawrence University* (St. Lawrence Univ.); *Rhythm and Pulse*; *Musical Forms*; *Expressing Note Values*; and *Music in Action* (G. C. Nash).

OKLAHOMA

MOTION PICTURE PRODUCTIONS

1400 Skirvin Tower, Oklahoma City, Okla.
73102

Phone: (405) 232-0783

Date of Organization: 1964

Monty Mann, *Executive Director*

Mitchell Williamson, *Creative Director*

Don Loewen, *Art Director*

SERVICES: Industrial, business, training, technical, historical, educational, religious, travel motion pictures; TV films and commercials; theater commercials; videotape production; slide and filmstrip presentations; producers services; sales meetings; closed-circuit TV. FACILITIES: 16/8mm equipment; art studio, animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Plan Purina* (Ralston Purina International); *Bishop's Fund* (Catholic Diocese of Oklahoma); *Let's Play Softball* (Amateur Softball Association of America). SLIDEFILMS: *World's Leader in Pet Foods*; *Broiler Production*—3 versions (Ralston Purina International).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

TEXAS

Metropolitan Dallas Area

ADDINGTON ASSOCIATES, INC.

610 Exchange Bank Tower, Exchange Park,

Dallas, Texas 75235

Phone: (213) 357-9185

Date of Organization: June, 1964

Branch Offices: 1401 S. Post Oak, Houston, Texas 77027. Phone: (713) 622-0209. Hugh West Sweeney, *Exec. Prod.*: 6813 Belrose, El Paso, Texas. Phone: (915) 778-7582. Paul E. Freeman, *Regional Sales Manager*; 2805 Crescent Ave., Homewood, Alabama 35209. Phone: (205) 871-2644. John A. Willding, *Reg. Sales Mgr.*; 2450 Pacific Coast Hwy., Lomita, Calif. Phone: (213) 534-0010, Ext. 304. J. Walker Owens, *Reg. Sales Mgr.*; Riverside Terrace, 10 W. Riverside Dr., Carlsbad, New Mexico. Phone: (505) 355-2264, Ed R. Fowler, *Exec. Producer*.

W. Robert Addington, *President, Executive Producer/Director*

Bruce A. Freeman, *Exec. Vice Pres./Sales Sales Director*

Joseph L. Porter, *Vice Pres./Director, Music & Production*

Jayne M. Seyster, *Secretary/Treasurer, Talent & Production Coordinator*

James W. Pierce, *Producer/Director*

Terry Morris, *Director, Creative Planning*

James F. Mayfield, *Producer, Filmstrip Services*

Larry Hestand, *Creative Planning, Music Composition and Arrangement*

SERVICES: Creative planning, writing, design, original music and complete production of 16/35mm color and b/w motion pictures, animation, sound slide and filmstrip presentations for the full range of communications requirements in business, industry, education, TV, entertainment and public relations; production of live shows and all support media for business and industrial meetings and promotions. FACILITIES: Creative planning, design, production, sales administration and presentation facilities for all services cited.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Build a Better Yearbook* (Taylor Publishing Co.); *Around the Middle and Over the Top* (Lofland Brothers); *M-85* (Unit Rig & Equipment Co.); *The Square World of Mid-Continent* (Mid-Continent Supply); *A Boy . . . A Girl . . . A Smile* (School Pictures, Inc.); *Cooperate With the Earth Instead of Fighting It* (Watson Foundation Co.); *To Hunt Deer Through the Land* (Mississippi Game & Fish Comm.); *Mar-hon*; and *Cosden Oil Report* (Womack/Claypoole Agency); *Raymon Loader* (Rhino Industries). TV COMMERCIALS: *Friendly Man TV Series*; *Winterized TV Series* (Ashland Oil Co./Ralph H. Jones); *Public Service TV Series* (Internal Revenue Service); *Chili Charlie and Fiesta* (Gebhardt's Mexican Foods/Glenn Advtg.); *Norwood in Congress* (Republican Party).

CARLOCKE/LANGDEN

505 North Ervay, Dallas, Texas

Phone: (214) RI 1-5239

Date of Organization: 1960

Betty Whitlock, *President*

Gerald L. Armstrong, *Vice-Pres., Production*

Margaret (Mark) Murrell, *Creative Director*

SERVICES: Business, educational, public relations motion pictures; slidefilms; TV commercials and sales promotion materials. Scripting; color & b/w still photography; technical supervision; editing; direction & supervision, videotape productions. FACILITIES: 8/16/35mm production—live animation.

CARLOCKE/LANGDEN: DALLAS

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Open a New Door*; *Dusty Shelves*; *Educational TV film* (Dallas Independent School district); *I Am Only One* (Dallas County United Fund). TV COMMERCIALS: for Texas Girl Scout Council, Watson Associates, Bozell & Jacobs, Texas Power & Light Co., Dallas County United Fund. MOVIE TRAILERS: JEMCO Films.

FIDELITY FILM PRODUCTIONS

1949 Stemmons Freeway, Dallas, Texas

75207

Phone: (214) RI 7-9446

Date of Organization: 1958

Branch: 901 So. First St., Abilene 79602.

Phone: (915) OR 4-1342. Brett Allison,
Assistant General Manager

Norman E. C. Naill, *V.P. and General Mgr.*

Brockford Gordon, *Production Supervisor*

Jim Guillott, *Director*

David Dodge, *Director*

George Chvka, *Director*

James Tally, *Editorial Supervisor*

Norris Ragle, *Sound*

SERVICES: TV commercials; industrial, sales, training and religious motion pictures; filmstrips; radio recording. FACILITIES: Production capability for 16/35mm, b/w and color; studios in both Dallas and Abilene.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Air Force Physician* (U.S. Air Force); *A Key for You* (Killingsworth Construction Co.); *In As Much . . .* (Shultz Lewis Childrens Home); *A Day in Alabama* (State of Alabama); *George Wallace in California* (Luckie and Forney). SLIDEFILM: *The Last Days* (Highland Church of Christ). TV SERIES: *Herald of Truth* (30 episodes for Highland Church of Christ). TV COMMERCIALS: for Lone Star Gas, Chrysler Corp. (BBDO); Amalie Motor Oil (Susong); Gooch Meats. Ronanza Steak Houses (Workman); Southern Bell Telephone & Telegraph Co., Blue Cross and Blue Shield (Luckie and Forney).



JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204

Phone: (214) TA 3-8155

Date of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Executive Vice-Pres.*

Jerry Dickinson, *Vice-President*

David Orr, *Vice-President*

Lloyd Abernathy, *Vice-President*

Walter Spiro, *Secretary, Treasurer*

Roel van de Wijngaard, *Camera Dept. Head*

Mike Bevena, *Animation Dept. Head*

Robert Campbell, *Laboratory Manager*

Roy Broussard, *Editing Dept. Head*

Oliver H. Oliver, *Sound Dept. Head*

Larry Kuelen, *Sales Manager*

Richard E. Byers, *Equipment Div. Manager*

SERVICES: Industrial, education, training, and public relations motion pictures, 16/35mm; filmed TV programs and commercials; sound recording, editing, animation; and laboratory services for industrial, educational, governmental or producer organizations. Manufacture of color processor—Mark III. FACILITIES: 10,000 sq. ft. studio & laboratory; 2 sound stages 5000 & 9000 sq. ft.; complete 35/16mm production equipment; RCA 35/16mm sound channels; animation, creative staff; editing, printing, processing 35/16mm b/w, 16mm Ektachrome.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ocean Towing Techniques* (2 films—U.S. Navy); *Virginia City Operations* (Bureau of Mines); *Star Performer*, Darrell Royal, *The Pill*, *Convention Film* (Southland

JAMIESON FILM COMPANY:

Corp./Standford); *The Endless Forest* (Dierks Forests, Inc./Glenn); *The TV Network Capers, Football Sweepstakes* (Coca-Cola Co./McCann-Erickson) *A Head in Safety* (E.D. Bullard Co.); *The 1968 Open* (Buick Div., GM/John Williamson Assoc.); *Heritage of Buick Styling* (Buick Div., GM/SCI); *Poole's Rule* (2 films-Humble Oil & Refining/SCI); *Peepul Pals* (Whitman Ind./Geyer, Morey, Ballard); *Texas Stadium Report* (Clint Murchinson/Glenn). TV COMMERCIALS: Lone Star Beer, Aunt Jemima (Glenn); Pearl Beer, Borden's, First National Bank, Southern Union Gas (Tracy-Locke); Seven Eleven Stores (Stanford); Neuhoff Meats (Don Kemper); Shamrock Oil, SIC (McCormick); Keebler Biscuit Co. (Tatham, Laird, Kudner); Pet Milk, Hardees Hamburgers (Henderson); 3 M Co. (Young & Rubicam); Kenner Toys (Leonard Slive); American Chiropractic Assn. (Clayton Davis); American Oil Co. (D/Arco); Gettelman Beer, \$1,000 Beer (Hoffman York) Durkees (Meldrum Fesmith); Chevrolet, White Tires (Bloom); Nawico Wine (Richard Harris); Holsum Bread, Ben Buttermilk (W. E. Long); Wayne Candies, Ohio Art, Indiana, Mich, Elec., North American Van Lines (Bonsib) Betty Crocker, Rainbow Crafts (Needham, Harper, Steers); Coca-Cola, Enco, Esso (McCann-Erickson); Lone Star Gas (BBDO).

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204

Phone: (214) LA 6-5268

Date of Organization: 1950; Inc.: 1960

L. F. Herndon, *President*

Tom Young, *Vice-President, Art Director*

John Bronaugh, *Vice-President, Production Manager*

Don Lusby, *Sales Manager*

SERVICES: 35mm and 16mm color and b/w motion picture production for sales, training, educational, government agency films, and TV commercials. Complete slidefilm production services. FACILITIES: Sound stage, optical printing, animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment. Complete production and color lab facilities for 35mm to 8 x 10.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pavilion HemisFair—Negro Culture; Negro Music; Indian Buffalo* (Institute of Texan Cultures); 1968 *Chrysler Boat Show* (Ross Roy, Inc.); *Washington Show* (Bramiff International); *Holy Cross Mission, Liberia, Africa* (Wyatt, Dunagan & Williams Inc.). TV COMMERCIALS: Par Patio Foods; Southern Icee (Norsworthy-Mercer, Inc.); Conoco (Clinton E. Frank Inc.); Lone Star Beer (Glenn Adv.); The Western Co. (Wm. Finn & Assoc.); McDonald's Hamburgers; Morrison's Cafeterias (D'Arcy Adv.); Potter's Sausage (Galloway-Wallace Adv.).

BILL STOKES ASSOCIATES, INC.

5527 Dyer St., Dallas, Texas 75206

Phone: (214) EM 3-0161

Date of Organization: 1965

Date of Incorporation: 1965

Bill Stokes, *President*

John Stokes, *Executive Vice-President*

Johnny Beasley, *Vice President - Executive Producer*

Marshall Riggan, *Vice President, Writer-Director*

Ben January, *Executive Producer*

Jack Burney, *Writer/Producer*

Dave Burch, *Head of Motion Picture Dept.*

Jack Benton, *Filmstrip & Slide Dept.*

Ed Motteram, *Sound Dept.*

Floyd Hanan, *Equipment Rental & Sales*

BILL STOKES ASSOCIATES:

Leto White, *Director of Photography*

Al Kidwell, *Art Director*

Don Snyder, *Director*

Mayme Allen, *Producer*

Gerald Dolezar, *Sales*

SERVICES: Motion pictures, sales meetings, live shows, TV commercials, sound slidefilms and slide presentations; complete animation and filmstrip services for other producers, rental services of motion picture & filmstrip production equipment. FACILITIES: Art and animation department; Oxberry animation stand and camera (16/35mm). Arriflex 16mm camera and blimp, porta dollies, portable sound equipment, 16mm Amega and 3/4" Ampex tape recorders, custom and library music, interlock screening, Moviola, still photography laboratory. Equipment for large quantity transparency production and super slides. Sound Stage 5000 sq. ft. 2400 amp capacity. Total 19,800 sq. ft.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Nothing Just Happens* (Southland Life Insurance Co.); *The How-to Men* (LTV Electrosystems); *Once Beneath An Oak Tree* (Texas & Southwestern Cattle Raisers Assn.); *Space Communications* (Collins Radio); *T.I. Is Different* (Texas Instruments); *Accident Prevention; Friendship Church* (Baptist General Convention of Texas); *The Two Faces of Profits* (Proctor & Gamble); *Fantastix; Media Presentation; Huddle; Championship Bowl '67* (Frito Lay); *Principles of Architectural Composition* (Clay Products Assoc. of the Southwest). SLIDEFILMS: *The Aardvaark Boom* (Advertising Club of Ft. Worth); *Mr. King* (Mr. King Products); *The Thinking of Positive Power* (Texas Power & Light); *The Bank that You Build* (Gifford Hill Co.); *Look, Listen & Learn* (Pre-School Teaching); *Borden's Impact '67* (Tracy-Locke, Inc.). TV COMMERCIALS: for Lone Star Beer (Glenn Adv.); Icee (Norsworthy-Mercer); Dallas Morning News (Direct); Lone Star Gas (BBD&O); Mayflower Movers; Indiana National Bank (Caldwell Van Riper); Continental Trailways (Ad-PR, Inc.).

TRINITY PICTURES

500 S. Ervay, Dallas, Texas 75201

Phone: (214) RI 8-3344

Date of Incorporation: 1965

David R. Mulheren, *President*

SERVICES: Motion picture production, editing, conforming, sound recording, motion picture processing, printing, and filmstrips. FACILITIES: Laboratory 16 35mm interlock screening, screening room, sound recording, mixing and editing b/w and color laboratories.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Next Best to Home* (State of Texas); *Six Flags Over Georgia* (Pennsylvania Corp.); *We Were There* (Collins Radio Corp.); *Fashion Parade* (Colgate-Palmolive). SLIDEFILM: *Selling the Product* (National

VISUAL PRESENTATIONS, INC.

4519 Maple Ave., Dallas, Texas 75219

Phone: (214) LA 6-7701

Date of Incorporation: 1961

James M. Guthrie, *President*

J. Bert Rodriguez, *Vice-President*

Robert E. Bethard, *Secretary-Treasurer*

Patricia D. England, *Production Supervisor*

John T. Davis, Jr., *Production Coordinator*

SERVICES: Production of TV commercials; industrial and training films; syndicated TV series; animation; slidefilms and filmstrips. FACILITIES: 35 16mm production facilities. Air-conditioned sound stage. Close-circuit television. Recording facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Living-Tempo-Vought* (Wyatt

**SOUTHWEST STATES****VISUAL PRESENTATIONS INC.:**

& Williams, Inc.); *Weben Industries* (Weben Industries); *Texas Tourism* (Texas Highway Dept.). TV COMMERCIALS: for Dodge Div., Chrysler Corp.; Lone Star Gas (BBD&O); Borden's; Austex Chili (Tracy-Locke & Co.); Silly Putty; Twin Twirler (Advertising, Inc.); Employers' Casualty Co. (Glenn Advertising, Inc.); American Family Insurance (Mathisson & Co., Inc.); Dr. Pepper; Light Crust Flour (Grant Advertising, Inc.); Mortons (Crook Advertising).

Metropolitan Houston Area**A-V CORPORATION**

2518 North Boulevard, P. O. Box 66524

Houston, Texas 77006

Phone: (713) JA 3-6701

Date of Organization: 1945

J. C. Rebman, *President*

William B. Padon, *Vice-President*

Secretary-Treasurer

A. P. Tyler, *Executive Vice-President*

David Cazalet, *Executive Director*

Wm. Bradley, *Director, Animation*

Wm. W. Robbins, *Vice-President*

NASA Production

John M. Denman, *Vice-President*

NASA Administration

SERVICES: Commercial, industrial documentaries, public relations, sales and promotional, training and educational films, TV commercials, filmstrips. Design, construction, and production of display and exhibit booths, and all audio visual materials used therein for industry, education, trade, and technical associations. Complete production staff: producers, directors writers, cameramen, editors, animators, illustrators, designers and sound engineers and recordists, laboratory, printing and recording services. Videotape to film transfer. 16mm or 8mm, 1" or 2", all systems. FACILITIES: Processing labs, including latest Eastman films, printing, color and density correction, optical and special effects printing. Oxberry & Mitchell animation stands, including aerial image equipment, sound stage, sound and recording studios, 8-channel mixing 16mm and 3/4" tape recorders, dubbers, optical sound equipment, contact printers, step printers, 16mm b/w and color processing, b/w negative, positive, reversal and sound track. Ektachrome original work prints, release prints, Eastman color prints, negatives, internegatives, positive release prints, Eastman EF and Me-4 film, reduction 35 16 8mm, 16 35mm cameras, lighting equipment, boom truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chocolate Bayou Story* (IBM); *My Name is Paul* (Humble Oil & Refining Co.); *Southwest Conference Highlights* (SCI-Humble); *Pamper Jet* (TTV-Glenn Agency); *Programs for People* (U.S. Air Force); *Project Mohole* (Brown & Root); *Football Derby* (Phillips 66); *Joske's* (Glenn Agency-Joske's); *Plain Talk* (Ketchum-MacLeod); *NBC Special-Apollo* (NBC); *Mexico City Olympics* (ABC); *The Critical Path* (Lammis Engineering); *Manned Space Flight; From Baloon Gondola to Manned Spacecraft; The Twelve Gemini; Fly Me to the Moon - and Back; Apollo Applications* (N.A.S.A.); *Residential Care and Study of Children With Intractable Asthma* (Knoll



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SOUTHWEST STATES

A V CORPORATION: HOUSTON

Pharmaceutical Co.); 20 *Anatomy Teaching* (Teaching Films, Inc.); *Cine-Prosector Series* (2-films-Teaching Films, Inc.) *Liquid Breathing of Oxygenated Fluorocarbon* (Univ. of Alabama School of Medicine); *Radical Vulvectomy* (Univ. of St. Louis Medical School); *Rehabilitation of Quadruple Amputee* (Texas Inst. of Rehabilitation & Research); *Dressing for Wounds Abrasions & Burns with Sterile Non-Adhering Gauze* (Chesebrough-Ponds, Inc.). AV EXHIBITS: for Texas Tourist Dev't Agency, Howell Industries, Ling-Temco, Booth, Inc., General Dynamics, Keystone Valve, Altec Mfg. Co.

Addington Associates, Inc. Motion Picture Productions

1401 S. Post Oak, Suite 2415, Houston,
Texas 77027

Phone: (713) 622-0209

Hugh West Sweeney, *Executive Producer*
(See complete listing under Dallas, Texas)

SEBASTIAN FILM PRODUCTIONS

2111 Norfolk, Houston, Texas 77006

Phone: JA 9-7861

Date of Organization: 1965

Ferd Sebastian, Jr., *President*

Beverly C. Sebastian, *Educational Director*

SERVICES: Public safety and educational films; medical, industrial and documentary films; TV commercials — concept, storyboards, script and followthrough; still photography. FACILITIES: 16mm and 35mm production and editing facilities. Staff writers, directors and talent file.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gulf State Utilities* (Gulf States Utilities); series for Southern Main Baptist Church; (all other activity reported for theatrical release, non-sponsored).

Other Texas Cities

Fidelity Film Productions

901 South First St. Abilene, Texas 79602

Phone: (915) OR 4-1342

Brett Allison, *Asst. General Manager*

(See complete listing under Dallas, Texas)

Addington Associates, Inc./ Motion Picture Productions

6813 Belrose, Suite 2, El Paso, Texas

Phone: (915) 778-7582

Paul E. Freeman, *Regional Sales Manager*

(See complete listing under Dallas, Texas)

NEW MEXICO

Addington Associates, Inc. Motion Picture Productions

Riverside Terrace, Suite 32, 210 W. Riverside
Drive, Carlsbad, New Mexico

Phone: (505) 355-2264

Ed R. Fowler, *Executive Producer*

(See complete listing under Dallas, Texas).

Look to These Pages for the Facts

☆ Concise, accurate data on film production sources throughout the world is presented in these Review pages. Preview the work of the prospective producer; learn his viewpoint in approaching your specific project when you buy.



MOUNTAIN STATES

COLORADO

Metropolitan Denver Area

BARBRE PRODUCTIONS, INC.

2130 So. Bellaire St., Denver, Colo. S0222

Phone: (303) 756-8383

Date of Organization: 1940

Date of Incorporation: 1963

Anita T. Barbre, *President & Bus. Mgr.*

Paul F. Emrich, *Vice-President in charge
Operations*

Harold J. Anderson, *Production Manager*

Kenneth A. Meyer, *Director of Photography*

Robert S. Price, *Director of Sound*

Leona Anderson, *Film Distribution*

SERVICES: Complete production of all types of business films. Sales, training, public relations, advertising, educational, medical. Color and black and white. TV commercials. Complete animation. Producer services. Complete film distribution service. FACILITIES: 2400 sq. ft. sound stage, theater, 16mm interlock; Maurer, Eclair & Arriflex cameras. 100,000 watts lighting equipment. 5 channel sound; Maurer optical recording; magnetic film recording; Ampex 2 channel tape recording; portable Arriflex-Eclair-Nagra sync system. Portable camera crane. Editing and titling rooms; full animation stand; editors, script writers.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *O.D.P. Training film* (Mountain States Tele. Co.); *The Sheep With E.S.P.*; *Lamb For Variety and Profit* (American Sheep Producers Council); *They Represent The Taxpayer*; *Jet Shoe Simulation, The Next Step*; *Voyager Space Capsule Operation* (Martin-Marietta Corp.); *Arterio-Venous Shunt* (Univ. of Colo. Medical School); *The Home Health Aide* (Colo. State Dept. of Public Health); *How To Place Structural Wire Fabric* (Wire Reinforcement Institute); *The Greatest Good* (Colo. Mining Association); *Colorado: Prehistoric Man* (Colo. State Historical Society); *What's Happening In Sugar Beets* (Great Western Sugar Co.); TV COMMERCIALS: *Currigan For Mayor* (Frank & McCall Agency); *Public Service Co. of Colo.*



MARSHALL L. FABER PRODUCTIONS

115-121 Mariposa Street, Denver, Colorado

Phone: (303) 255-3694

Date of Organization: 1963

Marshall L. Faber, *Producer*

Albert Brandeberry, Jr., *Technicolor
Supervisor*

SERVICES: Complete motion picture production from script to screening print in 35mm or 16mm theatrical or non-theatrical fields including television commercials. Industrial commercial, sales promotional, fund raising, training and educational films and slide presentations. Design, execution, and production of display materials for use by industry, commerce, or education. Guidance in the preparation of the training program or sales development procedures with special emphasis on the use of 16mm and 8mm selling and training aids. Editing services, art work, sound recording, distribution service, 8mm printing service. Cartridging of 8mm for Technicolor projectors, service and repair of Technicolor projectors. All producer services including location finding, casting and accommodation reservations. S.A.G. signator. FACILITIES: 10,000 sq. ft. plant including well-equipped sound stage; preview room and dubbing stage; art department; cutting rooms; still laboratory; 8mm printing laboratory; cartridging station; service and repair station for Technicolor 8mm

MARSHALL FABER PRODUCTIONS:

projectors; portable equipment for location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Challenge of Change* (Colorado Dept. of Education); *Polyflex Management*; *Solving Problems of Lateral Belt Motion*; *The Big Story*; *What's Your Problem?* (Gates Rubber Co.); *Icebreaker* (Mile High Equipment Co.); *Basic Grooming*; *Breaking*; *Judging Clinic* (Appaloosa Horse Club). TV COMMERCIALS: for Acme Markets, Inc. (Aitken Kynett); Vicks International, (Douglas Fithian Assoc.); Cheyenne Frontier Days (Kosta Brooks).

HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver, Colo. S0203

Phone: (303) 222-5601

Date of Organization: 1943

Gilbert H. Bucknum, *Partner*

James S. Holme, *Partner/Gen. Manager*

Jack H. Thomas, *Partner/Creative Director*

Kenneth C. Osborne, *Production Supvr.*

Robert G. Zellers, *Chief Cameraman*

Lee Yetter, *Executive Art Director*

SERVICES: Script writing and production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. FACILITIES: Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Secret of the Sale*; and *Your Personal World* (Decorator Associates); *Dentistry Through the Ages of Man — Italian Version* (Rocky Mountain Dental Assn.); *The Treasure and the Trinket* (Temple Buell College); *Strategy '68* (Mountain States Telephone Co.). TV COMMERCIALS: for Mountain States Telephone Co., Rickenbaugh Cadillac Co., Colorizer Associates, Komac Paint Co., Bennett's Colorant Division, Safeway Stores, Inc., Denver U.S. National Bank, Colorado Flower Growers Association, Buffys' Inc., Kuner-Empson Co.

J P I DENVER

1412 Latimer Square, Denver, Colo. S0211

Phone: (303) 623-0167

Date of Organization: 1958

Jack E. Carver, *President & Dir. of Dev.*

Jerome P. Vondergeest, *Vice-Pres. & Prod.*

Mgr.

Dallas P. Boyd, *Sec.-Treas. & Exec. Producer*

SERVICES: Motion pictures, slidefilms; TV films and commercials (live & animated); live shows; meeting presentations; still photography; video tape production. FACILITIES: Creative, writing and art departments; opticals; animation; 16mm and 35mm production equipment; studio or location sound recording; still photo equipment and photo lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Achievement '66*; *This State is Ours*; *Catch — It*; (Public Service Co. of Colo.); TV COMMERCIALS: for Public Service Co. of Colo.; GW Sugar Co.; (Frye, Sills & Bridges Adv.) U.S. Ski Assn.; (Capitol Federal Savings); Chevron; Mtn. Empire Dairy Assn.

Widely Imitated — But Never Excelled!

☆ During recent decades, these Production Review listings have been widely imitated, from "midjet" handouts to bound volumes. But none of these sources provide the facts-in-depth on specializing producers which have made these annual listing pages the best in the industry.

BOB OLDS PRODUCTIONS, INC.

300 Johnson Bldg., Denver, Colorado 80202
Phone: (303) 266-9961

Date of Incorporation: 1967
Howard F. Olds, *President/Director*
Floyd L. Sparks, *Vice-Pres./Treasurer*,
Producer
Joni Goldberg, *Editor*
Leslie G. Lewis, *Associate*

SERVICES: Producers of motion pictures and slide films for business, industry, military, medical, educational, religious, advertising and public relations uses. **FACILITIES:** Offices, screening and editing rooms. Production and stage facilities available.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Burden Bearers* (Ford Overseas Tractor Operators); *American Industry*; *Let's Talk About Selling* (Hamilton Management Corp.); *Report From Denver* (IBM, Boulder); *Morgan at the Movies* (Triangle Publications); *The I E I Show* (Industrial Expositions, Inc.). **TV COMMERCIALS:** Shaeffer Pen, International (Gardner Advtg., St. Louis); Curlee Clothing Co.; Keepsake Diamonds (Conklin, Labs & Beebe, Syracuse); Denver U.S. National Bank; Mountain States Telephone; and ITT Hamilton Life Ins. Co.

Other Colorado Cities**SUMMIT FILMS, INC.**

P.O. Box 215, Vail, Colorado
Phone: (303) 476-5940

Date of Organization: 1961
Date of Incorporation: 1964
Branch: J. Barry Corbet, Jackson Hole, Wyoming, *Vice President in charge*
Roger C. Brown, *President*
James Barry Corbet, *Vice President-Treasurer*
Monika R. Brown, *Secretary-Treasurer*
Norman Dyrenfurth, *Associate Vice President*
Joern Gerdtz, *Director*

SERVICES: 16mm and 35mm sound/color B&W film production for public relations, advertising, industry, education, sales and TV. Subcontracting. Specializing in remote location work under severe weather conditions. (Mountain sports photography, skiing, climbing, wildlife). **FACILITIES:** Offices; editing rooms; lighting and sync sound recording equipment for location work. Two Arriflex 16's; lenses from 10mm to 400mm, power operated zoom 12mm to 120mm. Stellavox recorder. Siemens projector, precision sound editing equipment. Large stock footage library on skiing and mountain sports.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Incredible Skis*; *The Hart Sell* (Hart Ski Mfg. Co.); *The Joy of Skiing* (Western Airlines); *Waterville: Good to Unbelievable* (Waterville Co., Inc.); *Denver '76* (Colorado Olympic Commission).

**Real Facts for Sponsors**

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding the prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

PACIFIC WEST COAST PRODUCERS**San Francisco and Bay Area****MARVIN BECKER FILM-MAKER**

915 Howard St., San Francisco, Calif. 94103
Phone: (415) 392-1655

Date of Organization: 1952
Marvin E. Becker, *President*
Ann Becker, *Secretary-Treasurer*
Frank E. Wulzen, *Production Manager*

SERVICES: Consultation and production of industrial, documentary, public relations, sports and educational motion pictures and slidefilms; TV program material and commercials. Special Assignments. **FACILITIES:** 16/35mm production equipment, sound recording, multi-channel dubbing, music and effects library, cutting rooms, animation stand, interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Hydro-Vent Story* (Pacific Distributors Co.); *Martin Roll Stand* (Geo. Martin Co.); *Construction of Mangla Dam* (Mangla Dam Contractors). TV program material for NET, "Discount Houses", used cars; *The Cultural Explosion* (CBC-Intertel); *Activities of the Russian Fishing Fleet* (Henry Strauss Productions). **TV COMMERCIALS:** for Pacific Gas & Electric.

DAVIDSON FILMS

1757 Union St., San Francisco, Calif. 94123
Phone: (415) 885-6853

Date of Organization: 1955
John M. Davidson, *Owner*
Arthur M. Kayne, *Production Director*
Louis A. Hough, *Producer*
Peter J. Smith, *Producer*
Darla A. Elliott, *Editor*
William Van Horn, *Art Director*
Mimi Parkhurst, *Officer Manager*
Dayne Webb, *Project Research & Development*

SERVICES: 16/35mm motion picture production: research and writing; shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing, dubbing, interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation, art dept.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Anthropology Series* (Anthropological Curriculum Study Project); *Computer Assisted Teaching Program* (U.S. Office of Education); *Relativity Series* (Science Curriculum Improvement Study); *NCTM Series* (National Council of Teachers of Mathematics); public information film for High School Geography Project.

DAWSON PRODUCTIONS

41 Montgomery St., San Francisco, Calif.
94104

Phone: (415) 391-7620
Date of Reorganization: 1965
Laurence Dawson, *President*

SERVICES: Production and production assistance for documentary, educational and industrial films. **FACILITIES:** Editing room and interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *No Room for Wilderness?*; *Glen Canyon*; *Two Yosemite* (Sierra Club); *Planned Safety* (Dawson Productions); *Who Killed Determinants?* (Math. Assn. of America).



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, California
Phone: (415) 325-4453

Date of Incorporation: 1959
Paul B. Rich, *President*
M. L. Rich, *Secretary*
Ralph B. Chandler, *Vice President*
Ralph Rose, *Writer-Director*
Manuel Urquiza, *Director Photography*
Charles W. Cromer, *Writer-Director*

SERVICES: Complete or partial services for audio-visual presentations: planning, writing, production, distribution for all types of motion pictures and filmstrips including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. **FACILITIES:** Sound stage, animation, 16 35mm production equipment, sound recording and re-recording, editing, interlock and projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *P.A.L. Hanger* (Master Builders); *Monorail* (Arrow Development); *Hot Stage* (Material Analysis); *Cleaner Air* (BAA-PCD); *Contamination* (Tronic Corp.); *Survival* (C. J. Hendry Corp.); *Watkins-Johnson Story* (Watkins-Johnson Co.); *S-460* (Carco); *Concrescive Epoxy* (Adhesive Engineering); *Abato* (Carter Corp.). **SLIDEFILMS:** *Flute* (Carter Corp.); *Charcoal* (C.B. Hobbs Corp.); *License Quiz* (Pacific Standard).

FURMAN FILMS

1153 Kearny St., San Francisco, Calif., 94133
Phone: (415) 781-7078

Date of Organization: March, 1967
William A. Furman, *President & Producer*
Joan Yost, *Art Director*

SERVICES: Creation and production of motion pictures, short and long; special visual presentations; original music and audio effects. **FACILITIES:** 16mm and 35mm production and editing facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Balloons* (Dancer-Fitzgerald-Sample); *Outdoors with the Old Fox* (Winterburn Productions); *Panella* (Team Industries). **TV COMMERCIALS:** for McCloskey for Congress Committee.

ROY GRANDEY PRODUCTIONS

(Formerly Gene K. Walker Prods.)

1851 Bollins Rd., Building C,
Burlingame, California 94010
Phone: (415) OX 2-0500

Date of Organization: 1949

Roy Grandey, *Owner*
Rockwell Hereford, *Mgr., Industrial Division*
Gene K. Walker, *Consultant*
Rich Brace, *Special Effects*
William Beck, *Research*
Hans Hom, *Animation*

SERVICES: Film production for all visual requirements. Emphasis on staff-written planning, story treatments and screen-plays. **FACILITIES:** New studios adjacent to San Francisco International Airport; 5,000 sq. ft. staging area plus separate studios for music and narration. Fully equipped for research, writing, cinematography. Light weight quality equipment for location production. Editing & recording equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Harvest of the Sun* (California Grape Growers Assn.); *Tomorrow* (Standard Oil of California) **FILMSTRIP:** *Forward Together* (California State Plan). **TV SERIES:** *Knights On the Town*. **TV SPOTS:** for the National Foundation, The Salvation Army.



PACIFIC COAST STATES

San Francisco and Bay Area

IMAGINATION, INCORPORATED

531 Pacific Ave., San Francisco, California 94133

Phone: (415) 986-6075

Date of Organization: 1950; Inc.: 1960

John Magnuson, *President*
Jeffrey Hale, *Executive Vice President*
Robert Hovorka, *Vice President*

SERVICES: Production of theatrical, television, industrial, training and educational motion pictures. Animation and live action and live action, creative television and radio commercials, film strips, scripting original musical production. **FACILITIES:** Complete animation and graphic art equipment; 16mm and 35mm motion picture and editing; interlock projection; recording and mixing studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Matson Containerization* (Matson Navigation Co.); *On the Loose* (Sierra Club); *Beading Dynamics* (Evelyn Wood Institute); *California History* (8 half-hour TV films for KRON-TV).

WALTER LANDOR ASSOCIATES

(Film Communications Group)

Pier 5, San Francisco, California 94111

Phone: (415) 982-5096

Date of Organization: 1963

Pierre Grelet, *Executive Producer*
Edd Dundas, *Producer Director*
Mary Kay Howard, *Production Assistant*
George Riekman, *Cinematographer*
Charlotte Patera, Marcella Bowman, Glen Gardner, *Art Directors*

SERVICES: Live action, animated films, slidefilms, brochures, graphic representations, other visual media for business communications. Utilize design talents of parent Walter Landor Associates. **FACILITIES:** Staff and equipment for 35/16mm motion pictures and slidefilms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Package and the Product*; *Tuesday*; (Danfoods); *Years for Living*; (Sandoz Pharmaceuticals); *Cargo Containerization*; *Panel Discussion* (Weyerhaeuser). **SLIDEFILMS:** *The Lucerne Design Story* (Safeway Stores).

LEE MENDELSON FILM PRODUCTIONS, INC.

1408 Chapin Ave., Burlingame, California 94010

Phone: (415) 343-5337

Date of Organization: 1964

Lee Mendelson, *President, Director of Production*

Walter DeFaria, *Vice President, Producer-Dir.*
Sheldon Fay, Jr., *VP-Director of Photography, Editing*

David Crommie, *Producer-Director*

SERVICES: Network television specials, films for business, government and industry. **FACILITIES:** Production studio and crew.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *More Than One*; *You're in Love*, *Charlie Brown* (Coca-Cola); *America & Americans* (Ronson Corp); 67 West (Sunset Magazine); *The Fabulous Funnies* (Timex).

MOTION PICTURE SERVICE COMPANY

125 Hyde St., San Francisco, Calif. 94102

Phone: (415) 673-9162

Date of Incorporation: 1935

Gerald L. Karski, *President, Gen. Manager*
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*

MOTION PICTURE SERVICE COMPANY:

Boris I. Skopin, *Title & Trailer Dept.*
Gerald B. Patterson, *Mgr. Laboratory Dept.*

SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films, spot commercials. **FACILITIES:** Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16 35mm laboratory (developing, printing, reduction and enlarging); art dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; script-to-release print service; screening room equipped for CinemaScope, 35/16mm projection.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Beauty As A Career* (Delta Productions). **TV COMMERCIALS:** for Monks Bread (Becker Patel, Inc.); Donald Duck Orange Juice (Cappel, Pera & Reid); Gerard Tire (Dearborn/Routh & Assoc.); Irwin Memorial Blood Bank (Delta Productions); Ayrshire Dairy, Great Falls, Mont.

ROY NOLAN PRODUCTIONS

245 Elinor St., Mill Valley, Calif.

Phone: (415) 353-3297

Date of Organization: 1966

Roy Nolan, *Owner/Director of Production*
Brian Kiely, *Assistant Producer*
Jim Tiehy, *Sound*

SERVICES: Motion pictures. **FACILITIES:** Sound studios including multiple-channel 16mm mixing and interlock facilities; location and studio equipment; editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Jade Snow Wong* (Elizabeth C. Boukas); *Pleasure Faire* (Theme Events); *Olympia* (Olympia Breweries); *Rail Freight Today* (Discovery Teaching Films). **MULTIMEDIA PRESENTATION:** *Celebration* (San Francisco International Film Festival). **TV COMMERCIALS:** for Foremost Dairies (Dancer, Fitzgerald, Sample); San Francisco Adoption Service.

ALFRED T. PALMER PRODUCTIONS

161 Tehama Street, San Francisco, Calif.

94103

Phone: (415) 421-4403

Date of Organization: 1931

Alfred T. Palmer, *President*
Alexa H. Palmer, *Vice-President, Treasurer*
Donald A. Palmer, *Associate Producer*
Thomas A. Dailey, *Cameraman-Associate*
Mrs. Arthur Gist, *Educational Consultant*

SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. Production consultation. **FACILITIES:** Production and sound studios, drive-on sound stage, 35mm & 16mm, interlocked recording facilities, b&w & color printing and processing, art department; still photographs and 16mm color film library on world subjects. Camera associates abroad.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Explore the World*; *Voyages of Discovery*; *Sea Horizons*; *India, My New Nation* (Discovery Productions' "Young People's Series"); *Tally Ho, America* (Wally Byam Foundation).



Reid H. Roy, Film Industries, Inc.

1153 Kearny St., San Francisco, Calif., 94133

Phone: (415) 781-7078

Date of Organization: March, 1967

William A. Furman, *Executive in Charge*

SPI TELEVISION CENTER

155 Fell Street, San Francisco, Calif. 94102

Phone: (415) 431-5490

TWX 910 372-6532

Date of Organization: 1954

Branch: 5533 Sunset Blvd., Hollywood, Calif. 90028. Dean Gilmore, *Production Head*

E.E. Gregg Snazelle, *President & Exec.*
Ned Kopp, *VPD/GA Asst. Director*
Don Schlangen, *General Manager*
Ken Chaney, *Lab Supervisor*
Helga A. Wilson, *Office Manager*
Jan d'Alquen, *Stage Manager*
Walter Schenk, *Camera Department*
Dean Gilmore, *Sound Dept.*
Steven Benson, *Lab Production Mgr.*

SERVICES: 16/35mm motion pictures; slidefilms, industrial, sales and training films, tv commercials and programs. **FACILITIES:** Patented MVF Mobile Video Film System, 4 camera tape film for studio and remote tv production, sound stage, 75' x 35', editing rooms, sound recording, 1/4" optical & magnetic. Dubbing, mixing & interlock services. 16/35mm facilities. BNC Mitchell, Arriflex, Super 1200 Auricons, animation, art & tiling services, set department, studio and remote lighting facilities. Teleprompting facilities.

RECENT PRODUCTIONS AND SPONSORS

TV SPECIALS: Governor Reagan Reports to the People; Governor Romney Campaign; Shirley Temple Black Campaign; **TV COMMERCIALS:** for Bank of America; First National Bank of Nevada; National Bank of Washington. **PRODUCTION SERVICES:** for VPI, MPO, New Dimensions, and Pacific Title.

VISTA PRODUCTIONS, INC.

675 Howard St., San Francisco, Calif. 94105

Phone: (415) 982-4180

Date of Incorporation: 1959

Richard M. Fowler, *President*
Florence H. Fowler, *Vice-Pres. & Ex. Producer*

Joe M. Winters, *Manager, Sound Slidefilm & Still Photo.*

George Watson, Jr., *Producer/Director*

Bob Scott, *Supervising Editor*

Steve Nagy, *Editor*

Celie Roberts, *Office Manager*

John Hanna, *Production Assistant*

Kay Heily, *Production Assistant*

Claire MacNamera, *Comptroller*

SERVICES: Communications for business, industry, education and TV through 16/35mm color and b&w motion pictures, TV spots, sound slidefilms and slide duplication. Production services for out-of-town producers. **FACILITIES:** Production and sound studios, recording, projection and interlock, laboratory facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beef, California's True Harvest* (J. Walter Thompson); *Sacramento: A Place to Remember* (Ir. League of Sacramento); *Citrus in Motion*; *Membership Information Film*; *Sunkist in Motion*; *Tangerines*; *Merchandising Film*; *Product Sales Film* (Sunkist Growers, Inc.); *Achieving the Limit* (Dean Witter Co.); *Videofile* (The Ampex Corp.); *Seamless Floor* (Luffano Associates); *Fire at Hollister* (Protective Papers, Inc.); *Campaign Film*; *Federal Film* (United Bay Area Crusade); *Jeep Commando* (Compton Advtg.); *Canon Kip* (Canon Kip Community House); *Zip-R'h* (Kaiser Aluminum Co.); *Slidefilms: Milton Myer* (Foote, Cone & Belding); *Training Programs* (Pacific Telephone Co.); *Nutcracker* (McCann-Erickson Co.); *Kaiser Sales* (Compton Advtg.); *Wagner-Lockheed Brake Fluid* (E. B. Schwinger); *Phillippine Air Lines* (McCann-Erickson). **TV SPOTS:** Datsun; Bank of Hawaii (Lennen & Newell, Hawaii); Montgomery Ward; Flecto (Luffano Advtg.); Kaiser

VISTA PRODUCTIONS INCORPORATED:

Jeep (Compton Advtg.); Fairmont Hotel; Norbest Turkey, (Becker & Mueller, Inc.); Hawaiian Airlines Meadowgold (David Cornwell); Where to Go for Help (United Bay Area Crusade); Columbus Founders Savings & Loan (The Wyman Co.); Love's Bread; First National Bank of Hawaii (McCann Erickson, Hawaii); Blitz Beer (Honig-Cooper & Harrington).

Walker & Grandey Productions

(Complete listing under Roy Grandey, S.F.)

San Diego Area**COPLEY PRODUCTIONS**

7776 Ivanhoe Ave., LaJolla, Calif. 92037

Phone: (714) 454-0411

Date of Organization: 1956

Branch Film Libraries: 434 Downer Place, Aurora, Ill. 60506, Phone: 312-892-0465, Mrs. Helen Hansen; 313 So. 6th St., Springfield, Ill. 62701, Phone: 217-544-5711, John L. Satterlee; 2411 W. 8th St., Los Angeles, Calif. 90057, Phone: 213-387-3296, Charles C. Hushaw; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 714/234-7111, Thomas Pike; c/o 1139 Waieli St., Honolulu, Hawaii 96819, Phone: 31-778, Jack Heintz; The Sacramento Union, 1910 Capitol Ave., Sacramento, Cal., Jack Harrington.

G. Howard Matson, Jr., *Producer-Manager*
Frank L. Willey, *Edit. Supr., Assistant Mgr.*
Raymond T. Sperry, *Writer, Consultant*

SERVICES: 16mm motion pictures and 35mm slidefilms on newspaper operations, in addition to promotional films. **FACILITIES:** Complete studio capabilities at LaJolla headquarters of The Copley Press, Inc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Circulation: The Bloodstream of Newspapers* (The Copley Press, Inc.); *San Diego: The Most Important Corner* (Union-Tribune Publishing Co.). **SLIDEFILMS:** *The Hands of Mercy* (The Mercy Clinic, San Diego); *Where There Is A Will—There Is A Way* (Salvation Army). **TV COMMERCIALS:** for the Sacramento Union Newspaper.

ROGER TILTON FILMS, INC.

241 West G St., San Diego, California 92101

Phone: (714) 233-6513

Date of Incorporation: 1954

Branch: 6640 Sunset Blvd., Hollywood, Calif. 90028, Phone: (213) 467-3191, Bill Heath, *Branch Manager*

Roger Tilton, *President*

Robert King, *Vice-President*

Tom Mack, *Producer/Director*

Richard Crawford, *Producer/Director*

Mickey LeBeau, *Camp/Controller*

Kathy Rohn, *Secretary*

Bob Hardy, *Traffic Dept.*

Robert Sherry, *Director of Photography*

SERVICES: Motion picture and filmstrip production. **TV commercials:** government and industrial films; live action and animation. **FACILITIES:** 60' x 60' sound stage, offices, editing rooms, theater (16/35mm), 16/35mm cameras, 100 K lighting, standing sets, full sweep eye, vehicles.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Saturn Gas Turbine* (Solar, Division of International Harvester); *Splendor in the Rough* (American Airlines); *Changing Times* (Kiplinger); *Fun and Fortune* (Mellinger); *Profit Merchandising* (Rexall Drug Co.); *Health Fair* (San Diego Health Council). **TV COMMERCIALS:** for Chevrolet (Campbell-Ewald); Toyota (Clinton E. Frank); Atlantic-Richfield (N.W. Ayer & Son); Boscio (Dancer-Fitzgerald-Sample); KABC Radio (Ross & Seideman).

PRODUCERS IN METROPOLITAN LOS ANGELES**Addington Associates, Inc.**

2450 Pacific Coast Hwy., Lomita, California
Phone: (213) 534-0010, Ext. 304

J. Walker Owens, *Regional Sales Manager*
(See complete listing under Dallas, Texas)

American Diversified Services

1125 N. Ogden Dr., Los Angeles, Calif.
Phone: 656-0350, William Bloom, *in charge*.
(See complete listing under Tennessee)

ASCON CORPORATION**(Programmed Learning Systems Division)**

1100 Glendon Ave., Los Angeles, Calif.
Phone: (213) GR 6-1949

Date of Organization: 1960

Edward Altshuler, *Pres., Creative Director*

Louis Camin, *Director of Operations*

John Sbaraf, *Chief Photographer*

SERVICES: Audio-visual; videotaped program learning materials, including research, validation, scripts, texts, production and distribution for sales, management training. **FACILITIES:** 16/35mm; videotape equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Teaching Hands to See* (Blind Children's Center); *Happiness is A Man from Helms* (Helms Bakeries); *Data Processing—Sales Tool or Weapon?* (Electronic Distributors Association); *Tapping Untapped Markets* (Automotive Service Industry Assn.); and *Discounting in Supermarkets* (Toiletry Merchandisers Assn.).

**Audio Productions, Inc.**

716 N. La Brea, Hollywood, Calif. 90035

Phone: (213) 933-5821 (Charles Smith)

(See complete listing under New York City)

CINE-VIEW, INC.

6325 Santa Monica, Hollywood, California
Phone: (213) 465-3376

Date of Organization: 1961

Harry J. Lehman, *President*

Cecile Lehman, *Vice-President*

Jacques Lehman, *Secretary-Treasurer*

Phil Saltz, *Asst. Secretary*

SERVICES: Educational, institutional, documentary film production and distribution. **FACILITIES:** Production equipment; laboratory services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mexican Olympics* (Helms Bakeries); and educational film series for Los Angeles Health Department.

CALLY CURTIS COMPANY

5531 Sunset Boulevard, Hollywood, Calif.

Phone: (213) OL 7-5630

Date of Organization: 1965

Cally Curtis, *Producer-Writer*

Milton Robinson, *Associate Producer*

Steve Grumette, *Editorial Supervisor*

Tom Mellugh, *Head Cameraman*

Penny Schroeder, *Casting*

Connie Davis, *Treasurer*

SERVICES: 16/35mm industrial, sales and educational films; TV commercials. **FACILITIES:** editing, research and script; specialists in location filming.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Is Betty Crocker* (General Mills, Inc.); *Oxydol Circus* (Procter & Gamble); *Outdoor Is, Driver's Seat, Battle of the Shelf* (Pacific Indoor Advertising).

**DATA/FILMS**

2626 Temple St., Los Angeles, Calif. 90026

Phone: (213) DUUnkirk 5-3911

Date of Organization: 1960

Charles (Cap) Palmer, *In Charge*

David Bowen, *Quality Control*

Ted (W. T.) Palmer, *General Manager*

Audrey Kaczynski, *Office Manager*

SERVICES: Sales company for release-prints of Parthenon Pictures. Production company Smm "Data Films" for instruction, skill, training, and sale aids. **FACILITIES:** Operates as an affiliate of Parthenon Pictures, Hollywood.

(See listing of Parthenon Pictures — Hollywood)

DIMENSION FILMS

733 N. La Brea Ave., Los Angeles, Calif.

90035

Phone: (213) 937-3506

Date of Organization: 1962

Gary Goldsmith, *President*

Edward Schuman, *Vice-President*

SERVICES: Writing and production of documentary and educational films. **FACILITIES:** Offices and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Final Game*; *Journal to the Pacific*; *My Friend the Enemy* (USA); *Job Interview*; *Whom Would You Hire?* *Pigs!* (Classroom film).

DUDLEY PRODUCTIONS LTD.

305 N. Rodeo Drive, Beverley Hills, Calif.

Phone: (213) 273-5891

Carl W. Dudley, *President*

Dudley A. Warner, *Exec. Vice Pres.*

Otto Lang, *Producer-Director*

Ernest Flook, *Editorial Supervisor*

Lee Christman, *Comptroller*

SERVICES: Theatrical, television and commercial motion pictures; 35mm slides. **FACILITIES:** Offices, editorial rooms, projection room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of TWA* (Trans World Airlines); *Blue Holiday* (National Tourist Organization of Greece); *Isles of Paradise* (Polynesian Cultural Center); *Aloha Is Hawaii* (Aloha Airlines); *Friendly Fiji* (Fiji Visitors Bureau).

**Cal Dunn Studios, Inc.**

1040 N. Las Palmas, Hollywood, Cal. 90035

Phone: (213) HOLLYWOOD 9-9011

Alan S. Lee, *Manager*

(See complete listing under Chicago area)

E M C CORPORATION

7000 Santa Monica Blvd., Hollywood, Calif.

90035

Phone: (213) 463-3282

Date of Organization: 1951

David E. Feinberg, *President*

Robert Huskell, *Vice-President*

Leonard Gray, *Art Director*

Dorse Lanpher, *Animation Director*

Allan Halderson, *Sales Manager*

SERVICES: Motion picture and slidefilm production, script writing, photography, editing animation and art production, sound recording, education programming, all media. **FACILITIES:** 35mm and 16mm Arriflex cameras, Moviolas, etc., writ-

LOS ANGELES AREA:

E M C CORPORATION:

ing. editing and production rooms, sound recording stages and Ampex equipment/40 Ampex high-speed duplicating machines; Scully lathe for record mastering.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Understanding Your Anesthesia* (Professional Research Inc.); *The 3 Faces of Stanley* (American Cancer Society); *Exploring the Human Heart* (Harper and Row).
SLIDEFILMS: *Discovering with the Number Line*; *The Changing City* (Ginn and Co.).

JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood, Calif. 90028
Phone: (213) 462-1101

Date of Organization: 1929

Branches: Detroit, Mich. 4S226; 1260 Library. Phone: 962-8998. Malcolm A. Dooley, *Representative*; Washington, D.C.: 1245 - 4th St., S.W. Phone: 554-4S23. Col. Richard F. Fender (ret.), *Representative*.

Jerry Fairbanks, *President*
Leo S. Rosencrans, *Creative Director*

SERVICES: Industrial, theatrical and TV motion pictures. **FACILITIES:** Full studio facilities; sound stage; 16-35 camera units including Multi-Cam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; technical art, creative and music staffs.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Bamboo Saucer* (National Telefilm Assoc.); *Survival & Evasion in Southeast Asia*; *Parachute Release*; *Curtain Call* (U.S. Navy); *The Fourth Wall* (Rosehills Cemetery).



Filmex West Incorporated

1041 North Highland Ave., Hollywood, Cal.
Phone: (213) HO 6-3211

Filmexpress, West

Plant #20, Technicolor Corp., Universal City, Hollywood. Phone: (213) 769-8500

FILMFAIR

10900 Ventura Blvd., Studio City,
California 91604

Phone: (213) 877-3191

Date of Organization: 1960

August A. Jekel, *President & Executive Producer*

William D. Jekel, *Secretary*

Ted Goetz, *Vice-President & Studio Manager*

Ben Norman, *V. P. & Live-Action Director*

Bob Gips, *V. P. & Live-Action Director*

Dick van Benthem, *V. P. and Art Director*

Kenneth Champin, *Vice-President & Animation Director*

Kay Himes, *Treasurer*

Jan Cornell, *Production Coordinator*

Jacques Dury, Jerry Brady, Fred Heinrich,
Editors

SERVICES: Live action and animated films for commercial and industrial accounts. **FACILITIES:** Studio includes art rooms, animation crane, sound editing and recording, editing rooms and stage.

RECENT PRODUCTIONS AND SPONSORS
TV COMMERCIALS: for Phillip Morris Co.; United Air Lines (Leo Burnett Co.); Hunt Foods & Industries (Young & Rubicam); Ralston-Purina Co. (Foote, Cone & Belding); Proctor & Gamble (Tatham, Laird Kudner).

FILMLINE PRODUCTION ASSOCIATES, INC.

1467 Tamarind Ave., Hollywood, Calif. 90028
Phone: (213) 466-4407

Date of Organization: 1962

Charles E. Bordwell, *President, Producer*

Louis J. Bender, *Vice-Pres., Post-Prod.*

Edith O. Bordwell, *Secty.-Treasurer*

SERVICES: motion pictures, TV programming and commercials. **FACILITIES:** for live action and animation available.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Basic Goals in Spelling* (Mc Graw Hill Text-Films); *VO Type Ballistic Trays* (C. F. Brann & Co.); *Satellite Initial Orbit Calculation* (U.S. Air Force); *Building Breakwaters California Style* (U.S. Army Corps of Engineers); *Meet Mr. Blue Lake* (Blue Lake Green Bean Growers Assn.).



FINE ARTS PRODUCTIONS, INC.

727 N. Seward St., Hollywood, Calif.

Phone: (213) HO 5-0549

Date of Organization: 1958

John David Wilson, *President-Producer*

Steven S. Click, *Production Manager*

Tom Baron, *Animation Director*

Dean Spille, *Design*

SERVICES: Motion pictures for theatrical, television, business and educational use. **FACILITIES:** All production facilities available. Specialize in animation.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Early Birds* (Benedict Productions); *Ski-ing Home*; *Happy Birthday* (Marlette Homes); *Tara the Stone Cutter* (Charles Carill & Associates); *Apollo-Flight to the Moon* (Cascade).

FLAGG FILMS, INC.

6345 Fountain Ave. Hollywood, Calif.

Phone: HO 2-0902

Date of Organization: 1946

Don Flagg, *President*

Anne Flagg, *Vice President and Secretary*

Steve Glick, *Treasurer*

Amanda Garban, *Office Manager*

SERVICES: Business films; sales films; medical films; training films; TV commercials; 35mm color, 16mm color. **FACILITIES:** Insert stage; production offices; cutting rooms; projection rooms.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Instrument Flight* (Bendix); *To Breathe, To Breathe, To Live* (Carnation); *Central America Holiday* (Pan-American); *The BSD Computer* (Litton Data Systems).
SLIDEFILMS: *Convenience Foods* (Carnation).

F-M PRODUCTIONS

713 N. Highland Ave., Los Angeles, Calif.
90038

Phone: (213) 937-1622

Date of Organization: 1952

William Morrison, *President, Prod'n. Mgr.*

Aladar Klein, *Editorial Supervisor*

Thor Putnam, *Ass't Prod'n. Mgr., Art Director*

SERVICES: Motion pictures and slide presentations for business, government, TV programs, commercials. Production services for 16mm motion pictures including: research, writing, photography, animation and editing. **FACILITIES:** 4,500 sq. ft. production facilities including six cutting rooms, art department, projection room, stock film library, hot press titles, title stand.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *The Magic Knife* (Walter Foster); *Cycle Safety* (U.S. Air Force); *AN/TPN-19* (ITT-Gilfillan Inc.); *Cara* (Byan Aeronautical); *Curv* (U.S. Navy).

HANNA-BARBERA PRODUCTIONS

3400 Cahuenga Blvd., Hollywood, Calif.
90025

Phone: (213) 466-1371

Date of Organization: 1957

Joseph Barbera, *President*

William Hanna, *Vice-President*

Jess Morgan, *Secretary-Treasurer*

Ross M. Sutherland, *Vice-President, Sales & Industrial Films*

Arthur Pierson, *Suprv. Dir. & Assoc. Prod., Live Action*

Carl Urbano, *Suprv. Dir. & Assoc. Prod., Animation*

SERVICES: Motion picture production—live action and animation—for industry, theatre and television. Permanent staff of over 300 professional artists and technicians. **FACILITIES:** New, fully equipped studio, including sound recording facilities, editorial rooms, art department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *More Than Ever Before* (American Heart Assn.); *Yogi Bear*; *Fred Flintstone* (American Cancer Society); *Another Language* (AT&T). TV COMMERCIALS: for First National Bank of St. Louis (Gardner Adv.); Dodge Div., Chrysler Corp. (BBD&O).



The Jam Handy Organization, Inc.

1680 North Vine St., Hollywood, Calif. 90028

Phone: (213) HOLLYWOOD 3-2321

Service office and production.

(See complete listing under Detroit area)

HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood, Calif.
90038

Phone: (213) 936-7189

Date of Organization: 1950

Ralph G. Tuchman, *President*

Fran Harris, *Vice-President*

Martin Strudler, *Art Director*

Richard G. Wyatt, *Production Supervisor*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for sales, training, public relations, sales talks on film, sales meetings, live action or animation. **FACILITIES:** Staff writers and artists; fully equipped stage; all editing facilities for 35mm and 16mm; animation department; projection; music library; stock film library.

RECENT PRODUCTIONS AND SPONSORS
SLIDEFILMS: *Head Start on Homemaking* (Carnation Co.); *Girl from C.I.T.R.U.S.* (Sunkist Growers Inc.); *Golden Jubilee* (Starkist Foods Inc.); *Money Talks* (Executone Inc.); *Your Good Neighbors* (United Way Inc.).



JOHN J. HENNESSY MOTION PICTURES

1702 Marengo Ave., South Pasadena, Calif.
91030

Phone: (213) MU 2-2353

Date of Organization: 1953

John J. Hennessy, *President/Exec. Producer*

Harold H. Marquis, *Vice-President/Manager Education Films*

J.E.R. McDougall, *Production Associate*

E. C. Norton, *Music and Sound Director*

Glen Hulse, *Art Director*

Marge Benson, *Casting Director*

Ronald S. Sexton, *Director/Production Manager*

Willard W. Wheeler, *Educ. Film Distributor*

SERVICES: Producers of industrial, documentary, sales promotion, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **FACILITIES:** Creative de-

JOHN HENNESSY MOTION PICTURES:

partment; camera, sound, lighting, editing, production equipment.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: 1967 *Mobil Economy Run* (Mobil Oil Co./Ford); *Refractories*, 1968 (Kaiser Aluminum); *Untitled* (Crown Zellerbach Corp.); *Puerto Rico Means Business* (Commonwealth of Puerto Rico-CMI); *Pipemobile*; *Castaic* (American Pipe and Construction Co.); *Why Alrep?* (U.S. Navy). **TV COMMERCIALS:** for Chrysler-Plymouth (Young & Rubicam); American Motors (Benton & Bowles); Buick (McCann Erickson).

HOLLYWOOD ANIMATORS

7401 Sunset Blvd., Hollywood, Calif. 90046
 Phone: (213) 576-1190

Date of Organization: 1955

William F. and Jean M. Selleck,
Owners & Executive Producers
 H. Eugene Burson Jr., *Producer*
 Ray Nankey, *Director of Photography*

SERVICES: Research, writing, directing, photographing and editing of 16mm and 35mm motion pictures and sound slidefilms for business, TV commercials; animation and live action, including advanced capabilities in using Vidifilm camera system. Programmed instructional films for industrial training. **FACILITIES:** Photographic, lighting and editing equipment; animation stand and special effects rig, miniature revolving stage, small insert sound stage.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Group Insurance Plan* (Mobil Oil Corp.); *What Would Mr. Bullock Say?* (Bullock's Div., Federated Dept. Stores); *Psychedelic Sales* (Filon Div., Vistron Corp.); *Packaging Integrated Circuits*; *ITT Cannon Worldwide* (ITT Cannon Div., ITT); *Clary Concept*; *Clary Craftmaster*; *Clary Doorcraft* (Clary Corp.); *Hi-Lok*; *Hi-Kor* (Hi-Shear Corp.) **TV COMMERCIALS:** for Midas Muffler (Gerth Brown, Clark & Elkus); Luer Packing Co. (direct). Special programmed instructional films for ITT Cannon Electric Div., ITT).

TOM HOTCHKISS PRODUCTIONS

P.O. Box 4102, San Fernando, Calif. 91342
 Phone: (213) 367-1132

Date of Organization: 1953

Tom Hotchkiss, *Manager & Producer*
 Evelyn Hotchkiss, *Business Manager*

SERVICES: Motion pictures, slidefilms. **FACILITIES:** Creative department, studio, titles, 16mm production equipment with sound recording in studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Perry Como for Avocados* (Calif. Avocado Advisory Board/Kraft Foods); *Fun in the Western Sierra* (Sierra Assn.); *John of the Cross* (Conservative Baptist Foreign Missionary Society); *Peaches, People and Prices* (California Canning Peach Assn.); *Honey: Nature's Golden Treasure* (California Honey Advisory Board).

JENKYNs, SHEAN & ELLIOTT INC.

5718 Sunset Boulevard, Los Angeles, Calif. 90069

Phone: (213) OL 5-9340

Date of Organization & Incorporation: 1962

Chris Jenkyns, *President*
 Jack Silver, *Vice-President, Producer*
 Richard Elliott, *Secretary-Treasurer*
 George Woolery, *Public Relations*
 Dorothy Irwin, *Costing, Secretary*
 Carmel Goode, *Design & Layout*
 Leon Oritz-Gil, *Asst. Film Editor*
 Barbara Baldwin, *Production Supervisor*

SERVICES: Story and script; art design; direction

JENKYNs, SHEAN AND ELLIOTT:

and editing from creation through staging and production, in color and b&w, 35mm and 16mm animation and live-action motion pictures, industrial, educational and public relations films and tv commercials. **FACILITIES:** All with exception of sound stage and lab.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *My Mother Is the Most Beautiful Woman in the World* (Film Associates); *Sweet November* (Warner Bros. Seven Arts); 1967-68 *New Season Promotion Managers' Film* (ABC-TV); *Spectrum Science Series* (6 films, National Educational TV); *Moviola Blues* (JSE Inc.).

LANE FILMS

1601 N. Gower, Suite 106, Hollywood, Calif. 90025

Phone: (213) HO 4-6831

Date of Organization: 1959

William R. Lane, *Producer*
 Mary Lou Lane, *Associate Producer*

SERVICES: Design and production of audio-visual marketing and training programs for industry; motion picture production in 16 and 35mm, sound & slidefilms, TV films and commercials. **FACILITIES:** Complete production and post production facilities for studio or location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Pitiful Plight and Present Position of J. Paul Pennywecather or A Slightly Fairy Tale*; *Product Line Demo Film-Super 8* (Technicolor Corp.); *Where Have We Been—Where Are We Going?*; *The World in Your Classroom* (International Communication Films); *Windy* (Warner Bros. Records).

LOU LILLY PRODUCTIONS

1522 N. Van Ness Ave., Hollywood, Calif. 90025

Phone: (213) HO 6-6484

Date of Organization: 1952

Lou Lilly, *President & Producer*
 Jack Perrin, *Comptroller*
 Mary Ann Wood, *Office Manager*
 Stuart O'Brien, *Editorial Dept.*
 Bud Thompson, *Lab Control*
 Ingvar B. Grimsgaard, *Fraok Gardonyi, Producers*

SERVICES: TV commercials; industrial and educational films. **FACILITIES:** Creative department; titles; animation; 35 & 16mm production equipment with sound recording in studio or on location; RCA magnetic or optical 35 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bus Driver's Helpers*; *Transportation by Bus* (Curtis Audio Visual Dept.); **TV COMMERCIALS:** for Royal Crown Cola (D'Arcy); Mattel Toys (Carson Roberts Inc.); Clorox (Honig-Cooper & Harrington).

LORI PRODUCTIONS, INC.

9100 Sunset Blvd., Los Angeles, Calif. 90069

Phone: (213) 274-0539

Date of Organization: 1962

Jack Wipper, *President*
 Ralph Drewry, *Executive Producer*
 Bob Touchstone, *Executive Producer*
 Ray Laurent, *Production Supervisor*
 Ronald Peterson, *Writer-Director*
 Beverly Witt, *Office Manager*
 Ronald Lederman, *Accounting*

SERVICES: 35 16mm motion picture production and film services. Slidefilms, commercials, theatrical, industrial and business films. **FACILITIES:** Creative department, studio, titles, animation, camera and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Here Comes The Parcelman* (United Parcel Service); *Magic* (AT&T); *Deadly Freeze* (Buzza Cardozo); *The Professionals* (Eastman Kodak); *Sunrise* (American Airlines).

**LOS ANGELES AREA****LUMAR FILM PRODUCTIONS, INC.**

6223 Selma Avenue, Hollywood, Calif. 90025
 Phone: (213) HO 7-5165

Date of Organization: 1960

Bill Webb, *President, Director-Writer*
 Don Henderson, *Exec. Vice-Pres., Prod.*
 Tommy Tomlinson, *Producer*
 Cran Chamberlin, *Producer, Writer*
 Steven Smith, *Design-Graphic Arts*
 John Winfield, *Editor*
 Stan Fox, Glen Smith, *Photography*

SERVICES: Motion pictures for sales and communication; films designed for theatrical release; public service, public relations, industrials, sales, corporate image films, commercials and test commercials. **FACILITIES:** Facilities and staff for 35 16mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *How and Why to Use Seat Belts*; *Seat Belts for Children* (American Seat Belt Council); *Invisible Minority*; *Explosion in Oceanography* (KNBC-TV); *Vietnam: the Refugee* (World Vision-feature length documentary mp).

CHARLES MACCRONE PRODUCTIONS

19950 Gresham St., Northridge, Calif. 91324

Date of Organization: 1968

Charles S. MacCrone, *Producer Director*

SERVICES: Motion pictures for business, industry, public relations, promotion and television. **FACILITIES:** No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Problem of Identity* (Holex Co.). (New company organized in 1965).

**MPO-TV of California, Inc.**

500 No. Seward St., Hollywood, Calif.

Phone: (213) HO 6-3341

Mel Dellar, *Vice-President*

(For complete listing see New York City)

METRO-GOLDWYN-MAYER, INC.**ANIMATION/VISUAL ARTS DIVISION**

6290 Sunset Blvd., Hollywood, Calif. 90025

Phone: (213) 466-3393

Date of Organization: 1961

Charles (Chuck) Jones, *Division Head, Prod.*
 Les Goldman, *General Mgr. & Producer*
 Maurice Noble, *Design Director*
 Abe Levitow, *Director*

SERVICES: Creation, development and production of shorts, featurettes and longer films for theatres, television and commercial purposes. Design and execution of titles and promotional films. Production of program series for television. **FACILITIES:** Entire production complex for animation, experimental and graphic films — including all facilities of a major motion picture studio. Back lot and location capability.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Off To See The Wizard* (ABC-Television); *The Bear That Wasn't* (MGM Theatrical); *Magoo At The Olympics* (General Electric).

Note on Omissions and Listing Correction

☆ Three first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published later this year.

LOS ANGELES AREA:



Fred A. Niles Communications Centers, Inc.

5545 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 462-7311

Paul Johnson, *Vice President*
Lionel Grover, *Vice President*
(See complete listing under Chicago area)

PACE PRODUCTIONS INCORPORATED

8230 Beverly Blvd., Los Angeles, Calif. 90048
Phone: (213) 651-1901

Date of Organization: 1960
Robert Ellis, *President, Creative Director*
James Spencer, *Photography*
Carol Ulrich, *Production Asst.*

SERVICES: Production of color sound filmstrips from conception to screen. Consultant and script services for audio-visual programs of all kinds. Specializing in films for franchise training and selling, land development, sales and corporate orientation films. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Beginning of An Adventure* (Foreign Language League); *Pat Boone's Ocean Shores* (Wendell-West Co.); SLIDEFILMS: *An Invitation to Ocean Shores* (Wendell-West Co.); *The Man from Allied Builders* (Allied Systems); *A Dream to Come True* (Shelter Cove Co.); *Your Best Opportunity* (Boise-Idaho Co.).



PARTHENON PICTURES

— Hollywood

2625 Temple Street, Hollywood, Calif. 90026
Phone: (213) DU 5-3911

Date of Organization: 1954

Charles (Cap) Palmer, *In Charge*
David Bowen, *Producer-Director*
John E. R. McDougall, *Producer-Director*
Norman Glazer, *V.P. Special Services*
Ted (W. T.) Palmer, *General Manager*
Marge Benson, *Casting Director*
Glen Holse, *Art Director*
Audrey Kaczinski, *Executive Asst.*
Larry Sullivan, *Executive Assistant*

SERVICES: Films for business and education; TV documentaries. Vidi/Con Division makes short films for 8mm release. Parthenon-Reel/3 is animation and design affiliate, with separate studio and own equipment. FACILITIES: Sound stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35mm, 16mm and 8mm. Access to all Hollywood resources.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Research Environment in Industry*; *Chromosomes, Design for Health Vignette* (Upjohn Co.); *The Many Voices of Freedom* (Forest Lawn Memorial Parks); *Action Baseball Series*; *Wearing Your Contact Lens* (Data Films); *Bartlett & Son* (Nat'l. Assn. of Retail Druggists); *Two Cheers for Charlie* (Mutual & United of Omaha); *The Extra Step* (AT&T).



PARTHENON-REEL/3

8439 Melrose Ave., West Hollywood 69, Calif.
Phone: (213) OL 3-0630

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

PARTHENON/REEL THREE:

Charles (Cap) Palmer, *Associate*
David Bowen, *Parthenon Liaison*

SERVICES: Animated motion pictures; technical, instructional and theatrical; all services from concept to delivery. Animation integrated with live-action is produced in collaboration with Parthenon Pictures' talent and facilities. FACILITIES: Professional creative art, editorial and camera equipment for animation work.

(See listing of Parthenon Pictures)



Pelican Films of California, Inc.

1777 North Vine, Hollywood, California
Phone: (213) 469-5821

Tom Anderson, *Executive Producer*
James Bean, *Production Manager*

(See complete listing under New York City)

PICTURES FOR BUSINESS

Box 2308, Hollywood, Calif. 90028
4321 Kling St., Burbank, Calif. 91505

Phone: (213) 849-1051 843-5533

Date of Organization: 1951

Bill Deming, *Executive Producer*
Ann Deming, *Producer-Director*

SERVICES: Motion pictures and slidefilms for business and government. TV program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. FACILITIES: Studio and location equipment; animation department, complete from planning through photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Use & Care of Hacksaws*; *Use & Care of Pliers and Screwdrivers*; *Use & Care of Wrenches* (Avis Films-Scripts); *Man's Magnificent Machines* (Data Processing Management Assn.); SLIDEFILMS: *Floor Care* (Sanico); *Accumulator Systems #2* (Greer Hydraulic); *Fuel Tank Inerting System* (Parker Aircraft); *Sales Film* (Arthur C. Winthrop Co.); *Dream Modern* (Southern California Edison Co.).

PLAYHOUSE PICTURES

1401 N. LaBrea Ave., Hollywood, Calif.
90028

Phone: (213) HO 5-2193

Date of Organization: 1952

Adrian Woolery, *President*
Jim Pabian, *Producer/Director*
Mary Matthews, *Secretary/Treasurer*
Mary Cain, *Production Coordinator*

SERVICES: Animation specialists in industrial, educational, entertainment and TV commercials. FACILITIES: Complete creative staff and facilities for production of 16mm and 35mm color and b&w films. Storyboards, animation production, live action, camera and editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Super Sonic Transport* (Boeing Co.). TV COMMERCIALS: for Ford Motor Co. (J. Walter Thompson); Carnation Co. (Erwin Wasey); Western Airlines (BRD&O); Nabisco (Wm. Esty).



RAMPART STUDIOS

2625 Temple St., Los Angeles, Calif. 90026
Phone: (213) DU 5-3911

Date of Organization: 1955

Ted (W. T.) Palmer, *In Charge*
Audrey Kaczinski, *Executive Asst.*
Marge Benson, Larry Sullivan, *Casting*
Glen Holse, *Art Director*

SERVICES: Operates as service producer on sub-contract for primary producers, specializing in

RAMPART STUDIOS:

"photoplay" studio-type work under IATSE union conditions. FACILITIES: Sound stage with scene dock; insert stage; optical room; dressing rooms; projection theater and offices. Limbo sikes.

RECENT PRODUCTIONS AND SPONSORS

PRODUCER SERVICES: for Parthenon Pictures; Bay State Film Productions, Video Films, Canadian Broadcasting Corp., Willard Pictures.

ROLAND REED PRODUCTIONS, INC.

650 N. Bronson, Los Angeles, Calif. 90026

Phone: (213) HO 9-1628

Date of Incorporation: 1947

Roland D. Reed, *President*
Jesse C. Corallo, *VP, Charge Production*
Trudy Pohle, *Secretary*

SERVICES: Producers of TV film series; industrial, educational and public relations motion pictures; TV commercials. FACILITIES: Based at Producers Studios with 9 large sound stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sky Bus* (Westinghouse Electric Co.); *Journey to the Bottom*; *Hygiene for Men* (U.S. Navy); *Without Words* (Agency for International Development); *ADA Retirement Plan* (American Dental Assn.).

Reeder Productions, Inc.

417 Garfield Ave., Glendale, Calif. 91204

Phone: (213) 246-4265

Thomas W. Taylor, *in charge*

(See complete listing under Knoxville, Tenn.)

RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood, Calif. 90028

Phone: (213) 462-8555

Date of Organization: 1947

Branch Offices: Ohio: 3303 Rumson Rd., Cleveland. Phone: (216) RE 1-6076. Pat Rancati, *Eastern Representative*. Wisconsin: 340 Westmoor, Brookfield (Milwaukee). Phone: (414) SU 2-8815. Robert Zens, *Midwest Representative*.

F. W. Zens, *Executive Producer*

Leif Rise, *Associate Producer*

Cliff Bertrand, *Associate Manager*

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures. TV programs and spots. FACILITIES: Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

RECENT PRODUCTIONS AND SPONSORS

(Production activities during 1967 limited to feature film production services for other producers. Again active in business film production during the current year.)



RMP Productions of California

945 N. Cahuenga, Hollywood, Calif. 90038

Phone: (213) 466-5561

(See Rosewood listing, New York City area)

18th Production Review Copies

—for year-around buyer reference

☆ Extra copies of this useful 18th Annual Production Review issue may be obtained from Chicago office of publication at only \$2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at \$3.00 per year.



ROCKET PICTURES, INC.

1150 W. Olive Ave., Burbank, Calif. 91506

Phone: (213) 849-6078

Date of Incorporation: 1943

Dick Western, *President*

John Russo, *Vice-President, Sales*

Don Bartelli, *Vice-President, Production*

Kay Shaffer, *Secretary-Treasurer*

SERVICES: Creators and producers of ready-made and custom-made programs for recruiting, training, selling and public relations, incorporating motion pictures, filmstrips and records and other audio-visual media. Planned programs include collateral material such as booklets, manuals, charts, direct mail, etc. Single-Step Service from idea to completion. **FACILITIES:** New building with shooting stage, art and animation, creative writing staff, camera department, editing.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Make Them Want You; Finding What They Want; Show Them What They Want; Making Everyone Happy; Selling Benefits; Happy Days;* (Title Insurance and Trust Co.); *World War II - Why?* (Revell, Inc.). *Who's The Biggest?* (Dean Witter & Co.). *You and Yours; Investors are People; What Do You Want; (Investors Diversified Services); Which Way; What Are You Looking For?* (Union Oil of California) *Your Prospects for Success; Make It Worthwhile; Give Them What They Want; The End and The Beginning; Selling Benefits; Special Delivery; Prospecting-Auto; How to Sell the Auto Interview; Making the Auto Presentation; How To Close the Auto Sale; Making The Objection Work; Policy Delivery - Auto;* (Farmers Insurance Group).

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood, Calif. 91607

Phone: (213) 464-3153

Date of Organization: 1924

Thomas H. Cole, *President*

Dixon Q. Derm, *Secretary & Treas.*

Sharon West, *Office Manager*

SERVICES: Motion picture and filmstrip production services from scripts to answer prints. Live action & animated TV commercial. Specializing in public service, sales and training, and educational films for industry and government. **FACILITIES:** Equipped for all phases of film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Signal's Story* (Signal Oil Co.); *No Where Does Freedom Come Cheap* (Technicolor Corp.); *Up With People* (Schick Safety Razor); *Skiing North America* (Int'l Ski Films); *Tic Tac Toe* (Lormac Toys).

JACK ROURKE PRODUCTIONS

3505 W. Magnolia, Burbank, Calif.

Phone: (213) 845-3709, 849-4911

Date of Organization: 1916

Luck Rourke, *President*

Fred Fuld, Jr., *Vice President & Gen. Mgr.*

Joan Lane, *Secretary-Treasurer*

Merle Kinnev, *Studio Manager*

J. D. Benson, *Exec. Producer*

Henry Edwards, *Dir. of PR & Adv.*

SERVICES: Complete or partial services for 16 and 35mm audio-visual productions; idea development, planning, creating, writing, photography, editing, sound recording, programming, distribution of all types of motion pictures; documentaries, sales, TV commercials, etc. **FACILITIES:** Equipped for writing, photography, editing, lighting, 1/2" 16mm and 35mm sound recording & dubbing, music scoring, animation, location sound recording, 16 and 35mm screen-

JACK ROURKE PRODUCTIONS:

ing rooms and sound stage, fully staffed.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Madame Chiang Kai Shek Story* (documentary); *The Sam Yorty Show* (multiple sponsors); *How Do You Vote?* (Golden West Broadcasters); *Stop Arthritis Telethon* (Arthritis Foundation of Southern California); *Job-A-Thon* (benefit special).

SPI Television Center

5533 Sunset Blvd., Hollywood, Calif. 90025

Phone: (213) 466-4309

Dean Gilmore, *Production Head*

(See complete listing under San Francisco Area)

RICHARD J. SOLTYS PRODUCTIONS

1615 W. Burbank Blvd., Burbank, Calif.

91506

Phone: (213) 843-0373

Date of Organization: 1960

Richard J. Soltys, *Executive Producer*

SERVICES: Documentary and industrial motion pictures in 16mm, such as public and employee relations, sales training and TV films. From research and script to delivery of release prints. TV commercials. **FACILITIES:** Own building with editorial department, offices, projection, photographic and sound equipment for studio or location shooting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Race Against the Ice* (Mobil Oil Co.); *The Sky Is Blue* (Idaho State University); *The Carnical* (self). **SLIDEFILM:** Design for Giving (Aid-United Givers). **TV COMMERCIALS:** for Sahara Safari (Gever Oswald.).



Sun Dial Films, Inc.

16036 Tupper St., Sepulveda, Calif. 91343.

Phone: (213) 894-6291

Carl V. Ragsdale, *President*

Frank Coughlan, *Exec. Producer in charge*
(See complete listing under New York City Area)

SUNBURST FILMS, INC.

7046 Hollywood Blvd., Los Angeles, Calif. 90025

Phone: (213) 463-9504

Date of Organization: May, 1967

Richard Siegel, *President, Producer-Director*

Norman Siegel, *Vice President, Producer-Director*

Fred A. Kaplan, *Cameraman-Editor*

SERVICES: TV films, documentaries, industrials, commercials, government films, slidefilms. **FACILITIES:** Offices, cutting rooms, projection room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Beachgoers; It's Now, Baby* (KNEC, Los Angeles). (New company, organized in 1967).

JOHN SUTHERLAND PRODUCTIONS, INC.

8425 W. Third, Los Angeles, Calif. 90048

Date of Incorporation: 1913

John E. Sutherland, *President*

George Gordon, *Vice President &*

Director of Animation

Dan E. Weishard, *Exec. Vice President*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. **FACILITIES:** Complete 16mm and 35mm live action and animation production and editing equipment, including cameras, lighting, sound recorders, projection equipment, moviolas, etc.



LOS ANGELES AREA

JOHN SUTHERLAND PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Money and Bank Credit* (Alfred P. Sloan Foundation); *The Man from A.U.N.T.I.E.* (Insurance Information Institute); *The Heart; Monitoring* (Division of Nursing, USPHS). **TV SPOTS:** for Division of Nursing, U.S. Public Health Service).

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles,

California 90025

Phone: (213) 273-1440

Branch: 2337 Lemoine Ave., Fort Lee, N. J.

07024. Phone: (201) 947-0371. Dr. W. R. Goodwin, *Manager*.

Date of Incorporation: 1955

Leon Vickman, *President*

Joel M. Kibbee, *Vice President*

Dr. W. R. Goodwin, *Manager*, Ft. Lee, N. J.

SERVICES: Government, industrial communications and training systems; information and management systems; general communications systems, consulting, design and implementation through production of various types of media. **FACILITIES:** Design and production facilities, 5,000 square feet in company-owned building; total media production capability 'in house.'

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Electric Propulsion Systems* (Xerox); *Random Data Analysis for Engineering*, MAC/RAN (Measurement Analysis Corp.); *TPE-331 Turboprop* (Garrett-Signal Oil); *Airborne Integrated Data System; Oceanography* (U.S. Navy).

Roger Tilton Films, Inc.

6640 Sunset Blvd., Hollywood, Calif. 90025

Phone: (213) 467-3191

Bill Heath, *Branch Manager*

(For complete listing see San Diego, Calif.)

TRANSWORLD PRODUCTIONS

3215 Cahuenga Blvd. West, Hollywood, Cal. 90025

Phone: (213) HIO 2-1121

Date of Organization: 1967

John L. Hart, *President, Producer*

William J. Butters, *Executive Producer*

Ashly Orr, *Secretary*

Peter Koullen, *Treasurer*

Charles Cadwell, *Producer*

Ernest McLean, *Sales*

SERVICES: industrial, sales films. Manufacture and sales Portamatic Projectors. Affiliated w/ Cadwell Productions, Memphis, Tenn. **FACILITIES:** for motion picture, animation, editing, writing and photography.

RECENT PRODUCTIONS AND SPONSORS

(New company, Organized in 1967)

JOHN URIE & ASSOCIATES

5531 Sunset Blvd., Los Angeles, Calif. 90025

Phone: (213) 466-7701

Date of Organization: 1959

John Urie, *President*

Richard Urie, *Secretary-Treasurer*

Warren Deasy, *Executive Producer*

Dick Splyer, *Associate Producer*

Robert Greene, *Associate Producer*

Don Richetta, *Producer Special Projects*

SERVICES: Live-action, special effects, stop-motion and animation. Producing commercial, in-

LOS ANGELES AREA:

JOHN URIE AND ASSOCIATES:

dustrial, public relations, theatrical and documentary films. FACILITIES: Studio and two sound stages.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Metrecol (Ogilvy & Mather); Olympia Beer (Botsford, Constantine & McCarty); Ice Capades (direct); Good-year (Young & Rubicam); Swift (McCann-Erickson).

Van Praag Productions, Inc.

1228 N. Vine St., Hollywood Calif. 90035
Phone: (213) 110 2-2341

C. Keilus, *Manager*

(For complete listing see New York City)

VPI Films of California

1515 N. Western Ave., Hollywood, Calif.
90038

Phone: (213) HO 6-5691

Peck Prior, *Exec. Vice-President*

(See complete listing under New York City)

VISUALS UNLTD.

(Doug George/Associates)

1137 N. Cole Avenue, Hollywood 90035

Phone: (213) HO 2-2480

Date of Organization: 1924

Branch Office: California: 250 Golden Gate Ave., San Francisco. Pat Patterson, *Manager*.

Herbert J. Huffman, *Production Manager & President*

Douglas F. George, *Creative Sales & Scripts*

Mal Weizer, *Art Director*

Burt I. Carlson, *Staging & Projection*

Stephan D. Marstaller, *Photographer, Eqpt.,*

Rpr. and Service

SERVICES: Motion pictures; slidefilms; slides; sales and meeting presentations; presentation equipment rentals and sales. FACILITIES: Completely equipped photographically; lighting; editing; Ampex and Roberts tape recorders; art department; title department including hot press & equipment repair and service shop.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Big River* (Pen Phillips Land Co.); *Signs of Success: Exploding Salcs*; (Gulf Development Co.). MULTIMEDIA: *Management Development Conference* (Southern Calif. Edison Co.)

JERRY WARNER & ASSOCIATES

8615 Santa Monica Blvd., Los Angeles, Calif.
90069

Phone: (213) 635-4584

Date of Organization: 1952

Jerry Warner, *President/Exec. Prod.-Dir.*

V. M. Warner, *Vice-President/Treasurer*

Michael Kraike, *Prod.-Dir.-Special Projects*

Stan Gilman, *Camera/Editorial Supervisor*

I. Reid Rummage, *Producer-Director*

David Mathews, *Creative Director*

Joseph Snell, *Auditor*

Amanda Rome, *Office Mgr.*

SERVICES: Planning, writing and production of industrial and sponsored motion pictures; TV commercials; live staging for industry, sales meetings, pageants, commemorative programs and government films. FACILITIES: Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, camera, lighting, location equipment, transportation, special effects, recording scoring and dubbing, laboratory supervision, editorial services.

JERRY WARNER AND ASSOCIATES:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Walking Down to Washington* (U.S. Dept. of the Interior); *A Tale of Two Fry Cooks* (Hunt-Wesson); *Anti-Contamination* (U.S. Navy); *To Market, To Market* (Thomas J. Lipton Inc.); *Two Way Street* (U.S. Air Force); *SST Animations* (Boeing Aircraft); *Bonus Promotional* (Proctor & Gamble). SLIDEFILMS: *Guarantee Check* (Security First National Bank); *New Horizons* (Arizona Properties).



W C D, Inc.

1028 N. LaBrea Ave., Los Angeles, Calif.
90035. Phone: (213) HO 3-3113

(See complete listing under New York City area)

WEXLER FILM PRODUCTIONS, INC.

501 N. Seward St., Los Angeles, Calif. 90038
Phone: (213) HO 2-6671

Date of Incorporation: 1961

Sy Wexler, *Owner-Producer-Director-Cameraman*

Helen R. Wexler, *Office Manager*

SERVICES: Educational and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Offices, art dept., animation camera, editing, projection room, 55' x 45' stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Teeth Are for Life* (American Dental Assn.); *Fertilization and Birth* (E. C. Brown Trust); *Cancer of the Stomach*; *The Embattled Cell* (American Cancer Society); *Smoking and Heart Disease* (American Heart Assn.); *Bacterial Meningitis* (Ayerst Laboratories); *Open Cuff and Vaginal Hysterectomy* (Ortho-Pharmaceutical); *New Treatment of Stagnant Shock* (Upjohn).

Wilding Productions, Inc.

3518 Cabuenga Blvd., Hollywood, Calif.

Phone: (213) HO 4-7595. W. Watkins, V.P.
(See listing of Wilding, Inc. Chicago)

Wolper Productions, Inc.

(A Division of Metromedia)

5544 Sunset Boulevard, Los Angeles, Calif.
90069. Phone: (213) OL 2-7075

(See complete listing in New York City area)

WONDERLAND PRODUCTIONS

760 Cabuenga Blvd., Hollywood, Calif.
90038

Phone: (213) 462-7355

Date of Organization: 1957

Marvin Bryan, *Executive Producer*

Robert R. Mulqueen, *Production Supv.*

John Simons, *Supervisor, Editorial Dept.*

Kinn O'Connor, *Production Coordinator*

SERVICES: Production of motion pictures for business and industry throughout U.S. 35mm and 16mm. All services, script to screen, by permanent, full-time staff. FACILITIES: Company-owned airplane to transport crews anywhere in U.S. or Canada. Company-owned Hollywood studio, editing and production center, complete equipment including sound dubbing, music library, stock footage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Materials Revolution* (Electronic Specialty Co., Fansteel, Howmet Corp., The Carborundum Co.); *Wire for the Space Age* (Havag Industries); *Formation of the Double Seam* (American Can Co.); *The TM-30 Plaster Pump* (Essick Mfg. Co.); and a series of TV films for National Date Festival.

PACIFIC NORTHWEST

OREGON

Metropolitan Portland Area

ALL STAR FILM PRODUCTIONS

1226 S.W. Broadway, Portland, Ore. 97205
Phone: (503) 228-6046

Date of Organization: April, 1956

Rex E. Pruitt, *Owner, Manager*

SERVICES: Motion pictures, TV commercials, slidefilms and slide presentations. FACILITIES: Camera room; editing room; animation stand; slidefilm camera.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Campus* (University of Portland); *Cooper Mountain Boys* (Cooper Mountain Boys); *Quik-Set Panel Saw* (Mereen-Johnson Machine Co.). TV COMMERCIALS: for Western Business University (Keith Petzold Adv.); and U.S. Dept. of Agriculture.

NORTHWESTERN INCORPORATED

MOTION PICTURES & RECORDINGS

611 S.W. Hooker St., Portland, Ore. 97201
Phone: (503) 224-3456

Date of Organization: 1953

Robert M. Lindahl, *President*

Sheldon Goldstein, *Vice-President*

MacDonald MacPherson, *Scripts*

Fred Miller, *Director*

Richard Blakeslee, *Camera Dept.*

Michael Carter, *Recording Division*

Alfredo Montalvo, *Editing Supervisor*

Phyllis Long, *Office Manager*

SERVICES: Public relations; sales industrial and training motion pictures; medical films, TV commercials and programs; sound slidefilms; scripting, and storyboards; artwork, animation, titling, scoring. Complete production service from script to screen. FACILITIES: 16mm and 35mm b&w and color photography; remote trucks; lighting and generators; Westrex and Moviola editors; cutting rooms; animation camera and stand; music and sound effects library; 5-channel interlock projection; hot press titles; 16 and 35mm theater; sound recording in 1/2", 3/4" and 16mm, also disc recording, multiple track Ampex.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fashion Show* (Bassist Schools); *Sawing Is Believing*; *Chain Reaction* (Omark Industries); *One Way* (Western Wood Products Assoc.); *Roll Finishing 5 & 6*; *Roll Finishing 9 & 10* (Lamb-Grey Harbor Co.); *Survival of Pacific Salmon* (Corps of Engineers); *Science in Action* (Portland General Electric). TV COMMERCIALS: for Portland, Spokane and Seattle Railroad (Shinn & Mangels); Pacific Power & Light (McCann-Erickson Inc.); Montana Bank (Wendt); First National Bank of Oregon, Northwest Natural Gas Co., Fahey-Rockman Clothing (Cole & Weber); Portland Jeep Dealers Assoc. (Allen, Dorward and Scroggin); Diamond Fruit Growers, Oregon, Washington, California Pear Growers Assn. (Pacific National Adv.); Omark Industries (Wm. Winter Adv.); Motel Management (Northwest Schools).

Eugene, Oregon

DARRON ASSOCIATES, INC.

1177 Pearl Street, Eugene, Oregon 97401
Phone: (503) 343-2548

Date of Organization: February, 1963

Dan Pelletier, *President, General Manager*

Beverly Green, *Vice President, Writer*

Marvin Boggs, *Secretary, Art Director*

James Ochs, *Regional Accounts*

William H. Green, *Recording Technician*

DARRON ASSOCIATES: EUGENE, OREGON:

SERVICES: Advertising, public relations, industrial, educational and training motion pictures; TV commercials and programs; sound slidefilms, scripting, artwork, titling, cleared music. FACILITIES: On-location mobile film unit for 16mm b&w and color films and 35mm slide originals. Complete cutting room, track mixing and recording on double-system interlocked recording projector, with 9 recording combinations. Westrex-recorded density tracks. Facilities also for 8mm sales-aid films for use with Technicolor or Fairchild sound equipment.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Roller Cone* (El-Jay Mfg. Co.); *Sub-Components* (Wood Components Co.); *M-14* (McKenzie Pump Corp.); *Rock Processing* (El-Jay Mfg. Co.); *Young Corp.* (Young Iron Works).

WASHINGTON**Metropolitan Seattle Area****CAMERON FILM PRODUCTIONS COMPANY**

222 Minor Ave. No., Seattle, Wash. 95109
Phone: (206) MAIn 3-4103

Date of Organization: 1955; Inc.: 1967

Richard W. Cameron, *President-Producer*
L. H. Zwilgmeyer, *Vice President, Director-Chief Editor*

Donald Egerstrom, *Chief Cameraman*
Ruela Armstrong, *Film Librarian*

SERVICES: 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. FACILITIES: 16mm and 35mm cameras for normal, wide-screen and anamorphic photography; 16mm and 35mm animation and stop-motion camera, wide-angle through telephoto lenses, also 16mm zoom lens; Magnasync and 1/4" pulse sync sound systems for studio or location. 2500 sq. ft. shooting stage; Studio; screening room; 16mm and 35mm editing equipment; dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment. Music library; studio; location lighting; grip; transportation equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Student Athlete in Washington* (University of Wash.); *Atoms on the Line* (Wash. Public Power Supply System); *Flight Testing the Boeing 737: 737 Wide Cabin Appeal; Status Report; Piggy Wiggly; Split Orders* (The Boeing Co.); *Seattle by the Sound -1967* (Seattle Visitors Bureau); *Durango Tunnel Operation* (J.S. Robbins); *Pat Boone at Ocean Shores* (Weindel West Co.); *Simpson Newsreel-1967* (Simpson Timber Co.); *Safe-way Sandwiches; Bar-S-Illam; Sears Recliner* (Romig Fuller & Assoc.); *Osteotomy of the Scapula* (Childrens Orthopedic Hospital). SLIDEFILM: *Seattle Times Slide Show* (Seattle Times newspaper).

COFFIN/CHRISTENSEN FILM PRODUCTIONS

1906 E. Aloha, Seattle, Washington 95102
Phone: (206) 325-5920

Date of Organization: 1966

James L. Coffin, *Production Designer*
David G. Christensen, *Writer/Director*
Larry G. Nelson, *Art Director*
Bente Woodruff, *Animator*

SERVICES: Animated and live action motion pictures and filmstrips; underwater photography and ski footage. FACILITIES: Complete animation capability, including 16mm Acme system animation stand with Acme camera. Computer

COFFIN/CHRISTENSEN FILM PRODUCTIONS:

calculated camera moves. Live action capabilities including 46 ft. location yacht. Complete editing facilities including 16 1/2" Moviola. Xerox produced animation cels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Multiplication and Division, Revised* (Mathematical Assn. of America). SLIDEFILMS: *Sets, Part 1 & 2; One to One Correspondence; Counting; Sets: Union and Intersection; Addition and Subtraction; Multiplication and Division* (Mathematical Assn. of America). TV SPOTS: for Ernst Hardware (Boston), Constantine & McCarty); Pay-N-Save (Cappy Ricks and Assoc.); Nordstrom/Best Larry Whitmore and Assoc.).

COMMERCIAL PRODUCTIONS, INC.

1200 Stewart St., Seattle, Wash. 95101
95101

Phone: (206) MU 4-5390

Date of Organization: 1954

Lyle C. Thompson, *President*
Richard G. Larson, *Vice-President*
L. J. Lathrop, *Secretary-Treasurer*
Lester D. Irion, Sr., *Sales Manager*
James M. Erbes, *Sound Engineer*
Carol A. Johnson, *Secretary*

SERVICES: Motion picture and sound recording studios; production for public relations, sales promotion, industrial and training films; TV programs and spot commercials. Writing, directing editing and recording. FACILITIES: 1400 sq. ft. recording studio, custom 3 channel board with 12 inputs; Ampex MR-70 3 track 1/2 inch tape; also 2 track and full track Ampex equipment. 3,300 sq. ft. sound stage with full lighting and camera dolly. Arriflex and Mitchell 16mm camera equipment. 400 sq. ft. theater and mixing studio with custom 2-channel, 8 input mixer. Ampex Rangertone Sync and 16mm mag. film equipment. 16mm sync projection. 35mm sync projection and 35mm slide projection. Complete setup for sync interlock up to 6 channels.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *County Government in Washington State* (Washington State Assn. of County Commissioners); *Uganda* (Jonas Bros.); *M-107 M-110 Vehicle* (Pacific Car & Foundry); *Fishing for Fun; Garden of the Gods* (Pioneer Pete Productions); *Reading Dynamics*. SLIDEFILMS: for Alaska Airlines, Audiscan, Inc., KOMO Radio, Lockheed Shipbuilding & Construction, U.S. Navy Torpedo Station at Keyport, Bremerton Naval Shipyard, Seattle First National Bank, Pacific Northwest Bell, Port of Seattle, Sister of Holy Names, St. Joseph Hospital, Collator Corp., Colortrym Corp., Holmes Harbor, Ranier Brewery, Stewart Machines (Audiscan); DOB (Omniarts). TV COMMERCIALS: for Pacific First Federal Savings & Loan; Alaska '67 Centennial Exposition (Stimpson Adv.); Peoples National Bank (Burke & Thomas); Seattle Times; First Bank of Oregon (Cole & Weber); Pacific Northwest Bell (Mc Cann Erickson); Yakima Meadows (Helms & Assoc.).

FILMS WEST, INC.

1425 Tenth Ave., Seattle, Wash.
Phone: (206) EA 9-1950

Date of Organization: October, 1966

Arthur H. Bleich, *Pres. & Exec. Producer*
Wilson Gaw, *Sales Representative*
Roberta Peterson, *Overseas Sales*
Eli Bleich, *Director and Film Editor*
Dan Gluck, *Mgr., Still Color Lab*
Leslie Bleich, *Treasurer*

SERVICES: Visual communications consultants and procedures of 16mm and 35mm motion pictures and film strips for industry, education, public relations, sales promotion, television com-

**PACIFIC NORTHWEST****FILMS WEST, INCORPORATED:**

mercials and theater release. Scripting, photography, editing, narration, music and distribution. Picture/sound transfer and full productions for all cartridge film and film strip system. FACILITIES: New 3600 sq. ft. studios with complete production facilities for location and sound stage shooting. Arriflex, Eclair, Bolex, Angenieux, Nagra, Ampex, Colortran, Moviola, and Siemens equipment available for all assignments. Music and sound effects library, interlock projection, sound recording and still photography. Equipped for Type C printing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Patriotic City* (NBC News); *Modern Deck Machinery* (Marine Construction and Design Corp.). SLIDEFILMS: *Mosquito Fleet* (Washington State Ferries); *Telesonia* (Pacific Northwest Bell Telephone Co.); *Earn, Baby, Earn* (Seattle-King Co. OEO). TV COMMERCIALS: for House of Values (Soderberg and Cleveland); Klein Motors (Omniarts).

LOUIS R. HUBER PRODUCTIONS

(Affiliate: Northern Films)

Box 95 — Main Office Station, Seattle, Wash.
95111

Phone: (206) 252-6362

Date of Organization: 1952

Louis R. Huber, *President*
Helen Bertram, *Secretary*

SERVICES: Educational, promotional and public relations motion pictures, 16mm color and B&W. Film researching, planning, script, narration editing. FACILITIES: Bell & Howell, Cine Special II motion-picture cameras; Hasselblad, Rolleiflex and Contax still cameras; wide assortment of lenses for all cameras; camera and equipment truck for extended field work. Magnasync recorder; multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries; stock-film library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land of Islands; Grand Coulee; Deep Canyon; Prehistoric Village; Tribal Life* (Northern Films).

**KING SCREEN PRODUCTIONS**

320 Aurora Ave. N., Seattle, Wash. 95109
Phone: (206) 682-3555

Date of Organization: 1966

Branch Office: 845 Third Ave., New York
N.Y. 10022. Phone: (212) PL 3-2910.
Robert Crimley.

Roger Hagan, *General Manager*
Walter Wagstaff, *Business Mgr.*
Robert Penfield, *Sales Manager*
Ralph Umbarger, *Production Manager*
Robert McBride, *Executive Producer*
Gary Desharnais, *Advertising and Promotion*
Joe Nelson, *Estimator*
Frank Yamasaki, *Art Director*
Gary Munn, *Talent Director*
Ken Hansen, *Sound Director*
Hajo Hadelser, *Editing Director*
Peter D'Amelio, *Sales Representative*
Skeets, McGrew, Laszlo Pal, Arthur Coburn,
Trevor Greenwood, Richard Gilbert
Directors

SERVICES: 16 35mm color, b&w, studio or location production of commercial, industrial, educational, entertainment and documentary programs for television, promotion and theater release. Titles, art and animation. Multi-channel sound mixing, complete creative and technical pre- and post-production services. Talent casting.

PACIFIC NORTHWEST:

KING SCREEN PRODUCTIONS:

Producer services and co-production available to professional clients. **FACILITIES:** Fully equipped line of 16/35mm cameras and accessories (Eclair, Arriflex, Mitchell and Bell & Howell), studio, sound stage, lighting, Magna-Tech and Westrex dubbing and mixing sound equipment, Nagra recorders and portable mixers, dollies, boom mounted camera car, helicopter mount, portable DC generators, six editing rooms, projection and review room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Redwoods* (Sierra Club); *Investment Growth Plan* (Weyerhaeuser Lumber Co.); *Marketing on Target* (Westinghouse Electric Co.); *White Water Boating*; *Forest Fire*; *The Joffrey Ballet Summer Residency*; *Rogue River Mailboat* (U.S. Information Agency); *A Matter of Time* (Port of Seattle); 1967 *Rose Parade* (Portland Rose Festival Assn.); *The Art of Shakespeare* (Educational Syndication). **TV COMMERCIALS:** for Homelite Chainsaws (Soderberg & Cleveland); National Lutheran Council; MacMillan Bloedel (Cockfield Brown Co., Ltd.); Pacific Northwest Bell (McCann-Erickson); Space Needle Restaurant (Cole & Weber); Chas. H. Lilly Co. (Morton, Stanton, Eakin & Cain); Serta Mattress (Soderberg & Cleveland); Peoples National Bank (Burke & Thomas); Washington Natural Gas Co. (Kraft, Smith & Lowe). **TV PROGRAMS:** for Pacific Northwest Bell, Australian Broadcasting Commission, Toyota, National Educational Television and others.



RARIG'S INC.

Film Production Division

5510 University Way, Seattle, Wash. 98105
Phone: (206) LAkeview 2-0707

Date of Incorporation: 1946

Max H. Rarig, *President*
Edith A. Rarig, *Vice-President*
Charles Fey, *Associate Producer*
William E. Banger, *Comptroller*

SERVICES: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. Complete underwater photography including 46-foot boat. **FACILITIES:** 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Underwater housings, marine exposure meters, underwater lighting equipment. Full permanent staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Go to Alaska* (Alaska Air Lines); *Alaska Railroad* (Alaska Railroad Co.); *Madame Curie and Radiation*; *Bubbles* (Pacific Science Center); *Lake Cushman* (Lake Cushman Land Development Company).

Spokane, Washington

EMPIRE FILMS CORPORATION

Suite 703, Radio Central Bldg., Spokane,
Wash. 99204

Phone: (509) MA 4-5570

Date of Incorporation: 1952

C. F. MacKinnon, *President*
A. B. Godfrey, *Vice-President*
M. L. Nance, *Treasurer*
M. A. MacKinnon, *Secretary*

SERVICES: Motion pictures and other audio-visual materials for business, industry, TV and the professions. Studio and location filming and

EMPIRE FILMS CORPORATION:

sound, Consultation, research, script, for both narration and dialogue, production and directional services for both cinematography and sound recording. Producer's services available to professional clients. **FACILITIES:** Equipped for studio or location lighting, filming and recording; post-recording wild or with interlock projection; editing for picture and sound materials; music library; script services. Production and directional personnel; creative talent. Maintain own studio recording, and editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Alaskan Hunter* (Marchant); *Tremor Studies in Dialysis* (Dr. Angus Rae); *A Day at the Office* (Spokane Chamber of Commerce). **SLIDEFILM:** *A Surgical Procedure* (Dr. Hamacher). **TV COMMERCIALS:** for Spokane & Inland Empire Blood Bank.



this symbol over a producer's listing in these pages refers to display advertisement in this 18th Production Review issue.

SPECIALIZING PRODUCERS IN CANADA

ALBERTA

CANAWEST/MASTER FILMS LTD.

815-17 Avenue S.W., Calgary, Alberta
Phone: 245-2266

Date of Organization: 1955

David Mintz, *President*
William Marsden, *Vice-Pres., Operations Mgr.*
Robert Willis, *Vice-Pres., Film Director*
R. Ron Brown, *Director, Supervising Editor*

SERVICES: Motion picture and sound film strips for industry, education and tourism, Television commercials, live-action and animated. Services to independent producers. **FACILITIES:** Auricon Super 1200, Arriflex, Beaulieu, Bolex, Cine Special cameras; art and animation department; editing and cutting rooms, full lighting; recording and dubbing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *West to the Mountains* (Alberta Govt.); *No Red Tape* (Canadian Red Cross); *Right as Rain* (Western Co-op Fertilizers); *High Tail it to Europe* (Wardair Canada); *Right to Burn* (Alberta Govt. Forestry).

BRITISH COLUMBIA

Chetwynd Films Ltd.

1118 Melville St., Vancouver 5, British
Columbia

Phone: MU 5-0027

A. P. Gardner, *Manager*

(See complete listing under Toronto, Ontario)



King Screen Productions

505 Burrard St., Suite 180, Vancouver, B.C.
Phone: Zenith 8502

(See complete listing in Seattle, Wash.)

LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.
Phone: 955-2755

Date of Organization: 1947

L. M. Parry, *President-Producer*
E. H. Parry, *Secretary-Treasurer*
R. J. G. Richards, *Solicitor*

HAWAII

CINE-PIC HAWAII

1847 Pacific Heights Road, Honolulu, Hawaii
Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*
Lloyd Stone, *Writer*
Larry Grant, *Narrator*
David Thorn, *Art/Animator*
Tiki George, *Musie Editor*

SERVICES: Complete 16mm production for motion pictures and TV. **FACILITIES:** Arriflex S&M, & BL, Auricon 600, Nagra Neopilotone, Westrex, and Magna-sync magnetic recorders; Maurer Optical; Magna-sync dubbers and mixers. Stock shots; music library; animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The University of Hawaii* (Univ. of Hawaii); *The King of Thailand*; *Brazilian Delegation To Japan* (USIA). **TV COMMERCIALS:** Loves Biscuit and Bread Service (McCann Erickson); Hawaiian Telephone Co. Series (N.W. Ayer & Son); Dupont Paint Series (Compton-Carey Inc.).

LEW PARRY FILM PRODUCTIONS:

SERVICES: Motion picture production, industrial, films, feature films, television programming, packaging. **FACILITIES:** Offices and studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canyon of Destiny*; *Kokanee of Meadow Creek* (B.C. Hydro and Power Authority); *Challenge in the Rock* (Mining Assn. of British Columbia).

MANITOBA

WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg, Manitoba
Phones: 253-0064/45

Date of Organization: October, 1964

W. Franz, *President*
G. T. Henning, *Vice President*
G. T. Brazzell, *Secretary*
A. M. Rosenberg, *Accounting*
N. K. Kurita, *Director of Photography*
S. Nitikman, *Asst. Producer*

SERVICES: Motion Pictures, TV films, commercials, live and animated. **FACILITIES:** Creative dept., studio, titles, animation; sound recording in studio or on location.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canada's Hockey Crusade* (Labatt's of Canada); *Get in at the Start* (Manitoba Government); *Fish, Naturally* (Manitoba Tourism); *Challenge of the Nelson* (Manitoba Hydro); *Manitoba Business* (Manitoba Government). **TV COMMERCIALS:** for Dept. of Education, Saskatchewan Wheat Pool, Manitoba Telephone System (Foster Adv.); Eaton's of Canada, United Grain Growers (Cockfield & Brown); Manitoba Government, Westfair Food, Alcoholic Education, Pree-Vent (McConnell-Eastman).

15th Production Review Copies

—for year-around buyer reference

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ONTARIO



CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: (613) 725-3513

Date of Organization: 1939

Branch Office: 93 Yorkville Avenue, Toronto.

Phone: (416) 929-3337. Anne A. Kloefer, Mgr. Suite 41, 1260 University Avenue, Montreal 2, Quebec. Phone: (514) 816-9449. Henry Strub, Mgr.

Associated Laboratory Company: Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont., Phone: 725-3513.

OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
Charles Everett, *Vice-President*
Thomas Glynn, *Vice-Pres., Special Projects*
Anne A. Kloefer, *Manager, Toronto Office*
Henry Strub, *Manager, Montreal Office*
Paul Harris, *Production Manager*
William O'Farrell, *Laboratory Manager and Quality Control*
Glenn Robb, *Laboratory Mgr.*
Peter Cook, James Turpie, Seaton Findlay, *Senior Producer-Directors*
Sally MacDonald, *Producer's Service Mgr.*
Alex Murray, *Comptroller*
Marv Whalen, *Purchasing Agent*
Rod Sparks, *Chief Engineer*
Dave Cochrane, *Sound Department Head*
Larry Crossley, *Director of Music*
Stan Brede, *Camera Department Head*
Gary DesLavrirs, *Lighting Department Head*
Vic Atkinson, *Animation Department Head*
Gordon Gale, *Script Dept. Head*

SERVICES: Motion pictures and slidefilms for Canadian and United States industry, government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial government and other organizations from coast to coast. **FACILITIES:** 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios. 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35 16mm magnetic recording, 8 magnetic recorders—Rangertone, Ampex, Stellavox, Magne recorder and Tapak disc recorder; animation department with Saltzman stands; engineering development facilities; 35/16mm laboratory; casting files; music library; fleet of 10 trucks and trailers. Electronic service dept., and stock shot library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Integration, The New Pattern for Defense, Le Nouveau Concept De Defense*, (Dept. of National Defence); *Motion, C.N. Year in Review '67*, (Canadian National Railways); *Global Village, Un Village . . . Later!* (Volkswagen Canada Ltd.); *This is My Invention, Ceci Est Mon Invention* (Patent and Trademark Inst. of Canada); *Go Find A Country, Sur Les Traces De Nos Explorateurs* (British American Oil Co.); *Menu* (Department of National Health and Welfare); *The Other Ones* (Canadian Red Cross Society); *Explore!* (Aluminum Company of Canada Ltd.); *Moving is Learning* (Perceptual Motor Training); *Our Polymer World* (Polymer Corp.); *Power in Perpetuity* (Churchill Falls Labrador Corp.); *Why Nova Scotia* (Nova Scotia Government); *Fiberglass R. P. Bathrooms At Habitat* (Fiberglass Canada Ltd.); *Ottawa — Reflection of a Nation, Ottawa — Fiere Capitale* (National Capital Commission); *The Wonder of Photog-*

CRAWLEY FILMS LIMITED:

raphy (Canadian Kodak); *Exploration, Conflict and Settlement, Confederation, Industrial Expansion and the Opening of the West, Canada Today* (Canadian Gov't Participation in Expo 67); *Photo Finish* (English and French); *The Seagram Touch of Hospitality* (Seagram Distillers Corp.); *Background Canada* (Canadian Brewers Association); *Saskatchewan Jubilee* (French) (Canadian Broadcasting Company); *Im Kanu Durch Das Land Der Voyageurs, Sorglose Ferien, Neu-Braunschweig In Sommerlichem Schmuck, La Chasse Aux Oies Sauvages and Wildgans-jagd in Saskatchewan* (National Film Board of Canada).

ADDITIONAL PRODUCTIONS, TV PROMOS, ETC. for Empire Photosound, Metro Toronto & Region Conservation Authority, Foundation Co. of Canada, Nova Scotia Gov't., Canadair Ltd., Synchro Quebec, Dept. of National Defence, McGraw-Hill, SKF, Paramount Pictures, Rapid Grip & Batten, Family Guidance Bureau, Canadian Welfare Council, Queen's University, University of Saskatchewan, C.J.O.H.-T.V., Atomic Energy, Canadian Centennial Commission, Central Canada Exhibition Assoc., Ont. Dept. of Education, The Royal Canadian Legion, Dust-bane Enterprises, United Appeal, H. G. Aerea & Co. Ltd., Barrett Bros. Lumber, Victorian Order of Nurses, Canadian Film Institute, Canadian Dental Association, British American Oil Co., etc.



GRAPHIC FILMS LIMITED

(Associated With Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: (613) 725-3513

F. R. Crawley, C. A., *President*
Graeme Fraser, *Vice-President*
W. O'Farrell, *Manager*
Glenn Robb, *Lab Manager*
Sally MacDonald, *Producers Services Mgr.*
Ron Kennedy, *Office Manager & Scheduling*
Frank Egan, Walter Thie, *Timing*
Marion Chretien, *Negative Cutting*
Josie Schoenberger, *Printing*
Ed Barker, *Processing*

SERVICES: Laboratory and producers' service company associated with Crawley Films Ltd. Undertakes the printing & processing of 16 35 mm b&w films, 16mm Ektachrome processing, 16mm b&w reversal processing; also 16mm additive color printing, internegs & color positive prints, Ektachrome masters & reversal color prints. Scene-to-scene color corrections. **FACILITIES:** Include cutting & inspection rooms; printing department includes both step & continuous printer. Control & processing departments. Production services (titles, animation, editing & recording).

Metropolitan Toronto Area

CHETWYND FILMS LTD.

10 Banigan Drive, Toronto 17, Ontario

Phone: 421-5520

Date of Incorporation: Ontario—1950

British Columbia—1960

Branch: 1115 Melville St., Vancouver 5, B.C.

Phone: MU 5-0027. A. P. Gardner, Mgr.

Arthur Chetwynd, *President & Gen. Mgr.*

Gerald S. Kedey, *Vice Pres. Production & Finance*

Marjory Chetwynd, *Vice-President & Secretary-Treasurer*

Robin Chetwynd, *Production Manager*

Ross McConnell, *Producer/Director*

William Street, *Producer/Director*

Karl Konny, *Director/Editor*

Robert Brooks, *C.S.C. Dir. of Photography*

James Robinson, *Supervisor, Sound*

Robert Millard, *Supervising Editor*

Lillian Ganci, *Administrative Secretary*

SECTION TWO:

Sources for Production in CANADA

Specializing Producers of Audio-Visual Media from Coast-to-Coast...

CHETWYND FILMS LIMITED:

SERVICES: 36 16 mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, including research, writing, photography, editing, tiling, printing, set design and artwork. Slidefilms and filmstrips; motion picture equipment rentals; producer's services department; distribution and production consultation. **FACILITIES:** Cameras: 16mm Arriflex, BL Arriflex, Auricon, Kodak Cine-Specials; K-100. Lenses: Full range. Lighting: Full range of lighting & grip equipment. Sound: Nagra & Mini-tape 24" sync pulse double-system location recording equipment; Magna-Tech 16 35mm recorder-producer for transfer to 16 35mm magnetic; Magna-Sync dubbers; facilities for 6 channel mixing; full complement microphones; voice recording studio; small sound stage; sound cutting; music & effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something Concrete* (Construction Safety Assoc. of Ontario); *Mechanical Technology* (Educational Television Branch, Ontario Department of Education); *Supertest Ladies Golf Championship* (Supertest Petroleum Corporation Ltd.); *Grand Prix of Canada 1967, du Maurier International 1967* (Imperial Tobacco Sales Limited); *Stanley Cup Finals 1967* (Molson Breweries Ltd.); *Life is Worth the Living* (All-Canada Insurance Federation); *Live and Learn* (University of Windsor); *New Limbs — New Lives* (Ontario Society for Crippled Children); *Centennial Grey Cup 1967* (Labatt Breweries of Canada Ltd.); *Five Courses for Horses* (The Jockey Club Ltd.).



Crawley Films Limited

Suite 41, 1260 University Ave., Montreal 2, Quebec

Phone: (514) 861-9449

(Henry Strub, *Manager*)

(For complete listing see Ottawa, Ontario area)

ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

35 Yorkville Avenue, Toronto 5, Ontario

Phone: 925-5561

Date of Organization: 1955

John T. Boss, *President*

George Caton Jones, *Executive Vice President*

F. Bruce Clark, *Secretary-Treasurer*

Barry Bittle, *Executive Producer*

Marc Champion, *Director of Photography*

SERVICES: Motion picture production services, on film and videotape. **FACILITIES:** 2 stages; 110'x70', 35'x15', complete 35 16mm equipment — BNC & NC Mitchells, Arriflex cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES for Construction Safety

PRODUCTION: CANADA

ROBERT LAWRENCE PRODUCTIONS:

Assn., Canadian Arthritic Assn., National Film Board for Taxation Dept., Ontario Dept. of Education & Guidance. TV COMMERCIALS: for Wool Bureau of Canada, Imperial Oil, Molsons Brewery, Eastern Airlines, General Motors.

MORELAND-LATCHFORD PRODUCTIONS LTD.

2298 Yonge Street, Toronto 12, Ontario
Phone: 485-1136

Date of Organization: 1958; Inc. 1964
Hugh Moreland, *Vice-President*
James McCormick, *Executive Producer*
Joe Hayward, *Production Head*
Ruby Dennett, *Director, Canadian Sales*
Chris Slatger, *Head Cameraman*
James Milligan, *Head, Art Dept.*
Bob Moodie, *Distribution Head*
Tayce De Wit, *Chief Editor*

SERVICES: Producers of films for industry, government, and education. FACILITIES: Production services and facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Curl Up Small*; *Niagara Falls Parkland*; *The House that Jack Built*; *Composition in Painting*; *Hammers and Nails*; *Fundamentals of Electricity*; *The Rafer Johnson Story*; and others (self produced).

MOTION PICTURE CENTRE LIMITED

10 Banigan Drive, Toronto, Ontario
Phone: 421-8820

Date of Incorporation: 1953
G. S. Kedey, *President*
Norah Keday, *Secretary/Treasurer*

SERVICES: Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magna-synch and Ampex recording equipment, editing, writing, screening facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *On Camera '67*; (Imperial Oil); *C.N.I.B. 50th Anniversary* (Canadian National Institute for the Blind); *Roads To Careers* (Department of Highways Ontario); *Snowplow* (Department of Highways Ontario); *Who's Who* (Canadian Wildlife Services).

PETERSON PRODUCTIONS LIMITED

121 St. Patrick Street, Toronto, Ontario
Phone: (416) 362-3287

Date of Organization: 1959
S. Dean Peterson, *President*
Walter J. Rapson, *Secretary*
Mrs. Judy Birkett, *Treasurer*
Derek F. G. Smith, *Supervisory Editor*
Peter Benson, Lucy Robin, *Editors*
David Main, Kirk Jones, *Directors*
Kelly Duncan, CSC, *Director, Photography*
Dini Fisher, Rod Maxwell, *Producers*
Wally Evan-Jones, *Mgr. Sound Division*

SERVICES: Production of television film commercials. FACILITIES: Complete sound stage; insert stage with adjoining test kitchen; make-up and dressing rooms; client's pre-production planning room, recording and re-recording facilities; editing and screening rooms; 16/35mm equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canada Centennial Series* (Imperial Oil Ltd); *Maligne*; *Golf At Jasper*; *Movin'*; (Canadian Natl. Railways) *Dangerous Playground*; (Construction Safety Assoc. of Ontario). TV COMMERCIALS: for Kraft Foods Ltd. (Needham, Harper & Steers); Minute Rice (Ogilvy & Mather); Imperial Oil (Volio V); Trans-Canada Tele. (McKim Advertising); MacLeans (Kenyon & Eckhardt); Kimberly Clark of Canada (Spitzer, Mills & Bates); Dun-

PETERSON PRODUCTIONS LIMITED:

lop Tires (Norman, Craig & Kummel); Noxzema Chemical (Spitzer, Mills & Bates); Molson's Brewery (Cockfield, Brown); Kellogg's Corn Flakes (Leo Burnett); Air Canada (Cockfield, Brown); Cn-Cp Telecommunications (Kenyon & Eckhardt).



RMP, Limited

233 Jarvis St., Toronto, Canada
Phone: (416) 366-7917

(Zale Magder, *Ex. in charge*)
Date of Incorporation: 1965
(See Rose-Magwood Productions, New York)

TEACHER MADE FILMS LTD.

4 New Street, Toronto 5, Ontario
Phone: 925-2281

Date of Organization: 1950
John J. Chisholm, B.S.A. P.Ag., *President*
M. di Tursi, M.A., *Secretary-Treasurer*
Don Hutchison, *Director, Exec. Prod.*
Allan Macleod, M.A., *Director, Exec. Prod.*

SERVICES: Educational motion pictures and slidefilms; stock shot library—over 500,000 ft. 16mm Ektachrome Canadian scenic, industrial, wildlife, etc. FACILITIES: Production, location cameras & sound; editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Steel for the Nation* (Steel Co. of Canada); *Canadian Mosaic* (Salvation Army); *Mine Model* (Ontario Dept of Mines); *The New Look* (Canadian Armed Forces); *Safety—The Ten Commandments* (Ontario Dept. of Lands and Forests).

THATCHER FILM PRODUCTIONS

895 O'Connor Drive, Toronto 16, Ontario
Canada

Phone: 759-2711
Date of Organization: 1940
Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm industrial, commercial, educational and medical motion pictures. TV programs and commercials on film. FACILITIES: Equipment, facilities and personnel necessary for all types of 16mm motion picture production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hollow Hero*; *Vindication*; *Music and the Message*; *Let the Lower Lights Be Burning*; *Doug, Abraham-Interview*; *O, God Our Help in Ages Past*; *In the Cross of Christ*; *Pottery* (The Living Word series for The Salvation Army).

WESTMINSTER FILMS LTD.

259 Gerrard St. East, Toronto 2, Ontario
Phone: 929-3166

Date of Organization: 1959
Branch: 1414 Crescent Street, Montreal, Quebec. Phone: 849-3006. Stuart Richardson, *Vice-President*

Don Haldane, *President*
Lee Gordon, *Executive Producer*
Malcolm Cobley, *Producer-Director*
Keith Harley, *Art Director*
Jack Morbin, *Production Coordinator*

SERVICES: 16mm and 35mm films for business, industry, public relations and training. TV spots and sound slidefilms: TV and theatrical productions. FACILITIES: All facilities including fully equipped editing rooms, theater, camera equipment, Moviola, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Trouble With Words* (Noranda Mines Ltd.); *New Colleges* (Ontario

WESTMINSTER FILMS LIMITED:

Dept. of Education); *An Irish Touchstone* (Northgate Exploration Ltd.); *Niagara Power* (Ontario Hydro).

Wilding Canada Limited

875 Don Mills Road, Don Mills, Ontario
Phone: (416) 429-1270

R. K. Carlson, *Vice-Pres., Branch Mgr.*
(See listing, Wilding, Inc., Chicago area)

ROBERT J. MEYER PRODUCTIONS

32 Tweedsmuir Ave., Dundas, Ontario
Phone: 628-8314

Date of Organization: 1956
Robert J. Meyer, *Producer, Writer, Editor*
SERVICES: Motion pictures. FACILITIES: Creative department; studio, titles; 16mm production equipment; sound recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Years of Heritage* (Lincoln County, Ontario); *The Man and the Boy* (Halton County, Ont.); *Grape & Wine Festival—1967* (Niagara Grape & Wine Festival); *Chemical Valley* (Sarnia Chamber of Commerce).

QUEBEC



Crawley Films Limited

93 Yorkville Avenue, Toronto, Ontario
Phone: (416) 929-3337

Anne A. Klopfer, *Manager*
(For complete data see listing under Ottawa)

GILBERT FILM PRODUCTIONS LTD.

1411 Crescent St., Suite 507, Montreal 25,
Quebec

Phone: (514) 288-1616
Date of Organization: 1966
Richard Gilbert, *President and Producer*
A. E. Newman, *Vice-President*
C. M. Gilbert, *Secretary-Treasurer*

SERVICES: Education, Industrial, Documentary, Training and Commercial 16/35mm motion picture production. Sound slidefilms and Filmstrip production. Editorial services, sound recording, narrations and voice, sound effects. FACILITIES: Complete 16/35mm editing equipment and cutting rooms. 16mm projection, Nagra recorder, Extensive effects library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Individual in the Community* (Canadian Pavilion Expo '67) *All Systems Go* (Canadian Dept. of Industry NFB.); *Isolation* (Canadian Indians, Un-sponsored), SLIDEFILMS: *This Was Expo* (Arnot, Rogers & Batten).

Westminster Films Ltd.

1414 Crescent St., Montreal 25, Quebec
Phone: 849-3006

Stuart Richardson, *Vice President*
(See complete listing under Ontario).

All the Facts You Need to Know

☆ Concise, accurate data on film production sources who have supplied minimum reference data required for reader guidance makes this Annual Production Review the most authoritative producer reference guide in the world.

LATIN-AMERICA

MEXICO

AUDIOVICENTRO

Rio Panuco 116, Mexico 5, D.F., Mexico

Phone: 14-68-14; 25-40-78

Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *General Director*

W. Douglas Garrett, *General Manager*

SERVICES: Spanish version of foreign films. Dubbing into Spanish for TV shows. Filmstrip production. Optical and magnetic sound recording. Animation. Production of scientific, technical and educational films. FACILITIES: Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex, Magnasync, RCA sound; Moviola equipment; Vi-Mex title system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Una Mujer, Dos Destinos* (Family Planning Patronage Assn.); *Un Socio Para Su Granja* (Federal Electrical Commission); *Vitamina A* (Syntex); *El Futuro de Su Familia* (Jolt-Lopez Insurance). SLIDEFILM: *Aparatos Electricos* (Avon Cosmetics).

CINE COMMERCIAL S. A.

Luisiana 81, Mexico, D.F., Mexico

Phones: 43-33-80, 23-88-30

Date of Organization: 1954

Hans Beinler, *General Manager*

Pablo Rodriguez, *Production Manager*

Enrique Leciona, *Production Assistant*

Rosa Ma. Okubo, *Gen. Accountant/Treasurer*

Juan Nelson, *Laboratory Services & Quality Control*

Daniel Medero, *Chief Film Editor*

SERVICES: Documentaries for both TV and motion picture release; TV films and commercials (live). FACILITIES: Creative department; studio; 16mm and 35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: (TV): *Missuky* (Caroza Publicidad); *Coctel Margarita*; *Ginebra Oso Negro* (Publicidad Rivel); Colgate (Publicidad D'Are); General Electric (Publicidad Ferrer); Orange Crush (Cunacho y Orvananos); *Comite Organizador de Los Juegos de la XIX Olimpiada* (Organizing Committee for the Games of the XIX Olympiad).



Filmex Mexico S.A.

2402 Avenida Division del Norte, Mexico, D. F.

Frank Marrero, *Executive in Charge*
(See complete data on Filmex, Inc., New York)

PERU

AUDIO VISUAL PRODUCTIONS S.A.

Avenida Republica 740, San Isidro,

Lima, Peru S.A.

Phone: 2-1622

Date of Organization: 1958

Ralph Benedict, *Chairman of the Board*

Emil Willmetz, *General Manager*

Jorge Cohata, *Production Manager*

SERVICES: Complete production in 16, 35mm b&w and color. Documentary department; TV commercials. Special educational section; production and distribution. Filmstrips and 8mm single concept film; animation and art department. FACILITIES: Arriflex 16 and 35mm; 70DR; 70DM w/400' magazines; Bolex; Beaulieu;

AUDIO VISUAL PRODUCTIONS: PERU

16mm Mitchell; portable Ampex 601; 16mm magnasync. Complete editing, printing and processing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Greatest Challenge, Artisans of Peru, Asincoop* (U.S. Information Service); *Alpaca in the Peruvian Andes* (Peruvian Government Service); *Agua Potable para el Campesino* (Peruvian Health Service). TV COMMERCIALS: for General Motors, Coca Cola, Nestles, Mobil, McCann Erickson, J. Walter Thompson, Artesa.

PUERTO RICO

VIGUIE FILM PRODUCTIONS, INC.

Lamar Corner to Salaman, Hato Rey, Puerto Rico

Phones: 766-0235; 766-0236

Date of Organization: 1950

Juan E. Viguie, *President*

Manuel R. Navas, *Vice President*

Salvador Tio, *Vice President*

Liana Rosa Toledo, *Administrator*

SERVICES: 16 and 35mm b&w and color commercial spots; documentary films for government and private organizations; TV and theater newsreels; editing; single and double screen photography; animated commercials. FACILITIES: Two sound studios (50' x 50' and 34' x 20'); cutting rooms 16 and 35mm laboratory; kinescope facilities; processing; printing; music library.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *St. Croix*; Uterine Cancer (American Cancer Society); *Un Banco, Un Pueblo y el Progreso* (Government Development Bank); *Atracho al Progreso* (Road Authority). TV COMMERCIALS: for Safeguard (West Indies Co.); Fomento (McCann Erickson); Lifebuoy (National Export Adv.); Miller High Life Beer (Mercedos, Surveys & Publicidad); Personna Stainless Steel (Publicidad Siboney); Cold Power: Ajax Liquid (Norman, Craig & Kummel); Corona Beer (Young & Rubicam); Rinso (Sullivan, Stauffer, Colwell & Bayles); Sweet 10 (Leinen & Newell); Variety Sandwich (Quality Bakers of America); Ron Llave (United Promoters and Advertisers).

PRODUCTION: EUROPE

BELGIUM

SOFEDI-FILMS

147, Avenue de l'Hippodrome, Brussels 5

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948

G. A. Magnel, *President*

J. Botemans, *Production Manager*

SERVICES: Production of live and animated 16 35mm sponsored films. Non-theatrical distributed or sponsored, educational, sales training films. Member of INFOFILM for Belgium. FACILITIES: Arriflex 16 and 35mm cameras; Colortram 20KW location lighting; mobile power generator; four editing rooms; two editing rooms with 35 and 16mm Steenbeck tables; 35 and 16mm viewing theatre; animated stand with Debra camera; two electronic inspection machine in the distribution department.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Black Fox* (Pittsburgh Corning); *Windscreen Glass Under Trial* (Monsanto); *General Motors Plant No. 2* (Blaton Francois); *Engineering, A Specialists Job* (Sofrest); *Pipes For Every Case* (Eternit).

BUSINESS SCREEN INTERNATIONAL

Worldwide Production

Facilities: Latin-America,

Europe, the Middle East,

Africa, Australia, India,

Japan and Malaysia



PRODUCTION:ENGLAND

ANVIL FILM & RECORDING GROUP LTD.

Denham Studios, Denham, Nr. Uxbridge,
Middlesex, U. K.

Phone: DENHAM 3522

Date of Incorporation: 1952

Branch Offices: Bealst Film Unit, Ltd., 9 Great Chapel St., London W1. Phone: Gerard 5477. Rowland M. Wright, *Secretary*. World Mirror Productions, Ltd. Denham Studios, Denham, Nr. Uxbridge, Middlesex. Phone: Denham 2625. Ken Cameron, *Director*. Anvil Films (Scotland), Ltd. Gordon Chambers, Mitchell St., Glasgow. Mrs. Russell, *Scottish Representative*.

The Lord Archibald, *Chairman*

Ken Cameron, O.B.E., B. Sc.

R.I.C.H. Warren

R.K.T. Scrivener

Rowland W. M. Wright, C. A., *Directors*

SERVICES: Film production and sound recording. FACILITIES: Full 35mm music recording and re-recording. 35mm and 16mm cameras and cutting rooms. Location facilities and lights.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sir Lawrence Bragg at the Royal Institution* (series for Educational Foundation for Visual Aids); *We Make Music* (un-sponsored); *The Hunch* (Childrens Film Foundation Ltd.); plus several other films sponsored by the Ministry of Defense, British Productivity Council, Central Office of Information, Shell-Mex & B.P. Ltd., and industry.

ARMADA PRODUCTIONS

86 Wardour Street, London W. 1.

Phone: GERard 5738

Date of Organization: 1947

John Dooley, *Producer*

H. G. Hurrell, *Chairman*

J. Martin, *Finance Director*

SERVICES: Producers of documentary, theatrical, industrial, and educational films. FACILITIES: All location facilities for 16 and 35mm film production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Changing Ghana* (Education Foundation); *Golden Heritage* (Hennessy, Cognac, France); *Andalucia* (British Lion); *The Red Planet Mars* (International Film Bureau, Chicago); *Production Unlimited* (Sogrape, Portugal).

MARTIN BENSON FILMS, LTD.

King's House Studio, Red Bd., Boreham
Wood, Hertfordshire, England

Phone: 01-953-1592

Date of Organization: 1961

Martin Benson, *Executive Producer*

Joan Benson, *Production Manager*

Alastair Akers-Douglas

SERVICES: 35mm and 16mm production, including research, script and completion. Anywhere in the world. Projection theatre (16mm optical and magnetic). Cutting rooms (35mm and 16mm). Recording Theatre, Art Department. Distribution to TV internationally for suitable subjects. Completion services. Foreign versions. Documentary; commercials; entertainment series for TV. FACILITIES: Units available anywhere in Europe.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pattern Purpose & Prospect* (Elliott Automation); *Bogie Men* (Benguela Railway); *60,000 Oysters* (Lord Brothers); *It's Your Bread & Butter* (Myers Beds).

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BIRCH-HILL FILM PRODUCTIONS LTD.

6 Dean St., London, W. 1, England

Phone: 01-734-3653

Dudley Birch, *Chairman & Producer*
Douglas Hill, *Director & Head of Technical Services*

T. A. Williams, *Director & Secretary*

SERVICES: Complete creative and production facilities for 35mm, 16mm, wide screen and TV motion pictures (live or animated). Commercials; filmstrip; slidefilms. Specialists in public relations films. FACILITIES: Studio: 38 ft. x 26 ft. also stills studio and stills laboratory. Lighting; photographic and sound equipment for studio and location work. Research; script writing; art; animation; tiles, etc. Full production facilities throughout the world.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Torrey Canyon*; *Management Information* (Unilever Ltd.); Five films in West Africa, three in Singapore, two in Ceylon (for Central Office of Information). SLIDEFILM: for Central Office of Information.

MYRON L. BROWN

6B Dunrobin Ct., London, NW3, England

Phone: 01-435-6582

Date of Organization: 1968

Myron L. Brown, *Producer*

Mrs. M. L. Brown, *Partner*

SERVICES: Production and producers representative. Affiliated with Associated Film Consultants Inc. of New York and with Granville Television Studio Ltd. FACILITIES: Studios, crews and actors provided on "as required" basis.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Appraisal Interview* (BOAC); *Half A Sixpence premiere* (Paramount Pictures).

JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W. 19

Phone: WIMbledon 2183

Date of Organization: 1946

John Byrd, *Producer-Director-Writer*

Bettine Braham, *Film Editor*

Marian Ludin, *Production Associate*

Henry Hall, *Lighting Cameraman*

SERVICES: Documentary, travel TV and entertainment films. Specializing in world-wide assignments. FACILITIES: Studio, theatre; cutting rooms. Magnasync 16mm and EMI recording systems. Arriflex camera equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Built from the Top* (Redpath, Dorman, Long Ltd.); *Mechanical Handling* (Illiffe Press); *Shuttleless Looms* (Wilson & Longbottom Ltd.); *Paz Del Rio Steelsworks* (Davy Ashmore Ltd.); *Power Systems Engineering* (British Insulated Callenders Cables.)

CALEDONIAN FILMS

22 Greek St., London W1

Phone: 01-437-0702 7*10

Date of Incorporation: 1957

Robert B. Bucknell, *Managing Director*

John Billingham, *Supervising Editor*

J. F. Charman, *Head of Sound*

Cederic Williams, *Chief Cameraman*

SERVICES: Editing and recording services, in studio or on location. Supply location film units for news and documentary productions. FACILITIES: Four cutting rooms equipped with 16mm and 35mm Moviolas. RCA sound transfers and recording. Arriflex 35mm and 16mm cameras. 16mm Auricon camera. Perfectatone. Nagras. Location Units.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Flight of the Ileron* (8 episodes for Scottish Television); *Calendar* (weekly newsreel for Central Office of Information);

CALEDONIAN FILMS:

Kodak Harrow Awards (Kodak Ltd.); *Ski Yogurt* (Express Dairies); *Art of the Interview* (Thomson Newspapers).

THE FILM PRODUCERS GUILD LTD.

Guild House, Upper St. Martin's

Lane, London W.C. 2, England

Phone: 01-836-5420

Telegrams: Filmicity; Telex: 263378

Date of Incorporation: 1944

Associate London Companies:

Films of Today Ltd.; Film Workshop Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild House Films Ltd.; Guild Television Service Ltd.; Interfilm (London) Ltd.; The Larkins Studio; Morton Park Productions Ltd.; Publicity Films, Ltd.; Sound-Services Ltd.; Talkiestrips Ltd.; Technical and Scientific Films Ltd.; Verity Films Ltd.

Associate European Companies:

Guild Television Service G.m.b.H.; Diffusion D'information par le Film.

P. R. R. Coad, *Chairman*

A. T. Burlinson, *Managing Director*

H. S. Hind, H. G. Jessop, E. S. Morden,

R. C. Tyrell, W. Wilkinson, *Directors*

SERVICES: Creative advisers, producers and distributors of 35mm and 16mm documentary, industrial, education, scientific, advertising, sales promotion and national propaganda films; TV and cinema advertising films; sound filmstrips; Cartoon, puppets & technical diagram animation, feature films for theatrical distribution; complete live shows for conventions and sales meetings; displays; exhibits; printed materials and audiovisual installations, including CCTV. FACILITIES: Mobile location units. Rental service for camera sound, electrical and transport departments; Cutting rooms, recording and preview theatres; Westrex recording. Cartoon and animated diagram studios. Casting dept. Film library and non-theatrical distribution organization.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Indus Waters* (World Bank); *False Friends* (World Health Organization); *Mobilplex* (Mobil Oil Co. Ltd.); *Wake Up to Wool* (International Wool Secretariat); *Country Life in Lowland England* (Institut fur Film u Bild); *Automation for Supply: Flight Safety*; *Plain Speaking*; *Records*; *Women in the Royal Air Force* (Ministry of Defence); *Drying Timber*; *Laminating Timber* (Ministry of Technology); *The Wavemakers* (Ministry of Public Building and Works); *Small Boats*; *Action '68* (British National Export Council); *The Green Desert* (Saudi Arabian Government); *Water for Life*; *Radioisotopes in Medical Diagnosis* (United Kingdom Atomic Energy Authority); *Science for the Tropics* (Central Office of Information); *Nigeria on Stream*; *World Wildlife Fund*; *This Is A Refinery* (British Petroleum); *The Telephone Age*; *What is Giro* (General Post Office); *Surgical Instruments*; *A Unique Combination* (Allen and Hambury Ltd.); *The Electricity People* (The Electricity Council); *All in A Day's Work* (Industrial Life Offices Assn.); *Canary Islands Cable* (Standard Telephones and Cables Ltd.); *The Coignet System* (Miller, Bucklev & Coignet Ltd.); *Life in the Industrial Midlands* (Institut fur Film u Bild); *Good As Gold* (Illovis Ltd.); *Model 4/44 Teletypewriter* (Creed & Co. Ltd.); *Microcircuits by the Million* (Mullard Ltd.); *The Cigar Story* (Freemans (London) Ltd.); *Milk for Profit* (J. Bibby and Sons Ltd.); *Water Conservation*; *Meet the Group* (Midland Bank Ltd.); *A Guide to Goodness* (Arthur Guinness Son & Co. Ltd.); *The Peacekeepers* (Army Kinema Corp.); *Carri Beach Hotel* (Commonwealth Development Corp.); *Barclay's Tatoonist* (Barclay Bank Ltd.); *Carmichael's Conversion* (North Thames Gas

THE FILM PRODUCERS GUILD:

Board); *Tomorrow Begins Today* (U.K. Provident Institution); *A Light on Road Hazards* (Dorman & Smith Ltd.). SLIDEFILMS: *Europa* (Lebus Ltd.); *1000 Islands in the Sun* (BOAC); *The Wool Mark* (Wool Marketing Board). TV COMMERCIALS: for Reckitt & Sons Ltd. (Young & Rubicam); Ovaltine (Lonsdale Hands).

WALTER GARTON FILM PRODUCTIONS

163 Woodland Dr., Anlaby, Hull, Yorkshire
Phone: Hull 657351

Date of Organization: 1958

Walter M. Garton, *Proprietor*

SERVICES: Motion pictures, 16mm TV newsfilms (BBC). FACILITIES: Double headed projection and recording. (16mm).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hulls Fast Flyover*; *New Heart For A City* (Hull Corporation-Town Planning Dept.); *Modern Full Meal Handling* (Mfg. Equipment); *Story of Telephone House* (Hull Corp.-Telephone Dept.); *On Tap* (Hull Corporation - Water Dept.).

GATEWAY FILM PRODUCTIONS LTD.

470/472 Green Lanes, London N. 13

Phones: 01-882.0177

Date of Organization: 1946

Associate Companies: Gateway Educational Films Ltd., Gateway Television Productions Ltd., Gateway Learning Systems Ltd.

W. H. Baddeley, *Managing Director and Executive Producer*

C. W. Bendiog, *Educational Director*

G. L. Smart, *Sponsored Production Mgr.*

Robert Webb, *Educational Sales Director*

Josef Leszczynski, *Chief Sound Recordist*

SERVICES: Production of motion pictures for industry, public relations, sales, training, education, religion, TV. Distributors of educational films. FACILITIES: Sound stage 40' x 20'; sound recording; editing rooms; animation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bridge of Return* (The Leprosy Mission); *Blood of the Martyr* (The Salvation Army); *Always on the Frontier* (Baptist Missionary Society); *Man in My Skin* (Methodist Missionary Society); *Children in the Picture* (National Children's Home); *Noises* (Spastics Society); *Lifting Power with Jones* (The 600 Group); *One of a Kind* (Dexion Ltd.); *Right Down the Line* (Standard Telephones & Cables Ltd.); *School Tour To Russia* (School Travel Service Ltd.); *Sun, Sea and Safari* (East African Airways); *Life in the Far East*, *The Large White Butterfly*, *Volcanoes*, *Contours*, *Winter* (Gateway Educational Films Ltd.).

HALAS & BATCHELOR CARTOONS FILMS LTD.

3/7 Kean Street, London W. C. 2

Phone: 01-240-3143-5

Date of Organization: 1911

Associate: Louis de Rochemont Associates Inc., 18 E. 48th St. N.Y., N.Y. 10017.
Phone: PL 5-9710.

Representative: Welt-Film und Fernseh GmbH & Co. KG, 6 Frankfurt/M Dusseldorfer Str. H, West Germany. Phone: 232840, 237466.

John Halas, *Director & Production Head*

Joy Batchelor, *Director, Producer & Scriptwriter*

Robert Salmon, *Secretary*; Leslie Oliver, *Consultant*; Harold Whitaker, *Head of animation*.

Bernard Gitter, *Sales Manager*

SERVICES: Staff of 50 for animated film produc-

HALAS & BATCHELOR CARTOONS FILMS:

tion for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. FACILITIES: Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dying for a Smoke* (Central Office of Information); *How Life Began* (McGraw-Hill & Institute for Film & Bild); *Flow Diagram*, *Series of Russian & German Language films* (Longman's Green & Co.); TV COMMERCIALS: for leading ad agencies in Great Britain, USA and Germany.

KINOCRAT FILMS LIMITED

55. Chomwell Road, London S. W. 7

Phone: 01-370-2242

Date of Organization: 1937

Gerald Cookson, *Managing Director*

D. Brian Gibson, *Technical Director*

Imes Watson, *Sales Director*

William Munn, *Production Manager*

SERVICES: Production of 16mm and 35mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers filmstrip and sound slide production; closed-circuit TV (b&w and color); Script to screen production service; service facilities and studio for outside production units. FACILITIES: Sound and silent stages; 16mm and 35mm editing; sound recording; dubbing and post-synching, pre-view theatre; titling; scripting; animation; location services; permanent technical crews and staff.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shapes for the Future* (The BSA Group); *Control of Fire* (Fire Protection Assn.); *Guma-Story of A Project* (Guma Valley Water Co.); *Kitchen Sense* (Hygena Ltd.); and TV fillers for U.S. Information Agency.

DERRICK KNIGHT & PARTNERS LTD.

S 12 Broadwick St., London W. 1

Phone: GERrard 0761

Date of Organization: 1957

Derrick H. Knight, *Managing Director*

Brenda M. Henderson, *Director*

Robin Donet, *Director*

Charles Hodgson, *Director*

SERVICES: All types of motion picture production, with special emphasis on social documentary. Production services and United Kingdom representation. FACILITIES: Fully equipped 16mm and 35mm cutting rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Work-Is that What It's Called?* (MCA Universal); *Youthwave*; *The Making of Barbarella*; *Villa Rides* (Paramount Pictures Ltd.); *Africa-Action* (Christian Aid); *King of the Round Table* (Universal Education and Visual Arts Inc.).

LITTLETON PARK FILM PRODUCTIONS LTD.

Shepperton Studios, Shepperton, Middlesex

Phone: CHERTsey 2611

London Office: Broadwick House, Broadwick Street, W 1 Phone: GERrard 8676.

Date of Incorporation: 1961

U. S. Representative: Littleton Park Film Productions Ltd. 40 East 19th Street, New York, N.Y. 10017. Phone: 421-9430 Gary Dartnall, in charge

Adrian Worker, *Chairman*

Ronald Spencer, *Managing Director*

Roy Boulting, *Director*

Robert Angell, *Producer*

Erica Masters, *Production Mgr.*

SERVICES: Specialized film production division



PRODUCTION: ENGLAND

LITTLETON PARK FILM PRODUCTIONS:

of British Lion Group; producers of feature, documentaries, sponsored and advertising films, TV programmes, educational films, childrens films, TV and cinema commercials. FACILITIES: All the facilities of Shepperton studios: 40 cutting rooms, 13 sound stages, scoring theatre, post synch theatre, 3 viewing theatres, 2 dubbing theatres.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World of B. O. A. C.* (British Overseas Airways Corporation); *3 Screen Film* (British Pavillion Montreal Expo '67); *Money Park* (Bank Giro Committee); *Project z.S part serial for Children* (Childrens Film Foundation); *Alternator 15* (Joseph Lucas Ltd.).

Mercury Newfilm, Inc.

6B Dunrobin Ct., London, N.W. 3, England

Phone: 435-6552 (Contact: Myron L. Brown)

(See complete listing under New York City)

MOTTERSRAW COMMERCIAL FILMS

Union Road, Nether Edge, Sheffield, 11

Yorkshire

Phone: Sheffield 53351

Date of Organization: 1929

E. R. Mottershaw, A.L.P., *Managing Director*

J. R. Mottershaw, M.B.K.S., *Director*

Film Production & Still Photography

I. R. Gillot, *Senior Cameraman*

P. B. Jones, *Theater Manager*

A. Dalby, *Sales Manager*

D. Baker, *Cameraman*

SERVICES: 16mm productions: sales, technical, educational, etc.; sound recording, mixing, etc. FACILITIES: Dubbing theatre; cutting rooms; studio 32'x40'; preview theatre. Transflex studio (front projection screen); comprehensive stills dept. (Mottershaw photography).

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vaporloe* (Mather & Platt); *Hammer Weld* (Ambrose Shadlow); *More to the Point* (Sheffield Twist Drill Co.); *Yorkshire Derwent Scheme Stage II* (Sheffield Corporation Water Works); *Getting in the Swim* (Oaks Park Handicapped School).

THE RANK ORGANISATION

(Short Films Group)

11 Hill Street, London W1, PO Box 4NE.

Phone: 01-499 6353; Telex 263955

U.S. Office: 444 Madison Avenue, N.Y.C.

Ray Elton, *Executive Producer*

Lou Latimer, *Creative Producer*

SERVICES: specialized films for industry and government, TV commercials, sound slidefilms. FACILITIES: three studios; special effects, graphics and animation departments. Worldwide film production servicing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Revolutions for All* (Churchman's), *Rules of the Elements* (Canadian Steel Co's, Expo 67 feature), *Exploring Chemistry* (Unilever Ltd.), *Get Organized*, *Getting the Driverson* (Rank Organisation Library distributed in U.S. by BNA Films)

RONALD H. RILEY & ASSOC., LTD.

St. George's House, 14-17 Wells St., London,

W. 1, England

Phone: 01-636-3922

Date of Organization: 1965

Ronald H. Riley, *Managing Director & F.u.c. Producer*

PRODUCTION: ENGLAND

RONALD H. RILEY & ASSOCIATES

Michael R. Barden, *Director & Assoc. Producer*
Mary A. Harris, *Casting Director & Assoc. Producer*
George Hodding, *Production Manager*

SERVICES: Production of industrial and government sponsored motion pictures. FACILITIES: 16 and 35mm production.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *In the Dark* (British Insurance Assn.); *On the Safe Side* (U.K. Atomic Energy Authority); *Mountain Driving*; *Defensive Driving* (Shell International); *Don't Keep It Dark* (Consumer Council); *Harvest for Tomorrow* (General Office of Information).



RMP (U.K.) Ltd.

35 Curzon St., London, W.1., England
Phone: 493-5773

Date of Incorporation: June, 1966
(See Rose-Magwood listing, New York)

STEWART FILMS LIMITED

2 Orchard Road, Malvern, Worcestershire
Phone: MALvern 4975

Date of Organization: 1950
Date of Incorporation: 1956

Branch Office: Studio, Cutting Rooms and Preview Theatre: 82/84 Clifton Hill, London, N.W. 8. Phone: MAIda Vale 7296; 1238.

John R.F. Stewart, *Managing Director*
Richard J. Need, *Director*
Hugh Marsh, *Director*
R. K. Hardy, *Director*

SERVICES: 35mm and 16mm motion picture production; scripting, editing. FACILITIES: Editing and sound recording; insert and model stage; Arriflex, Mitchell, Newman-Sinclair 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *She's A Good 'un* (Royal Navy); *Anywhere But Here* (Central Electricity Generating Board); *Recipe for Success* (H.J. Heinz Co. Ltd.); *Concrete Technology* (Cement & Concrete Assn.); *C-Day* (Gas Council).

SWIFT FILMS PRODUCTIONS

1 Wool Road, London S. W. 20, England
Phone: WIMbledon 2040

Date of Organization: 1952

T. Peter Hadingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production, specialising in documentary and industrial subjects; live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. FACILITIES: 16mm cameras, lighting and recording equipment, cutting room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Rose Growing* (Royal National Rose Society); *Limestone Stream* (Educational Foundation); *The Piano, The Organ Part I, The Organ Part II* (Anvil Films Ltd.).

Producer Services on the Continent

☆ Services of many of the companies listed in these pages are available for location assignments, special sequences, etc. Studio rental may also be arranged with some of the companies. For complete data on overseas production services, equipment hire, etc. see on Annual Buyer's Guide to Producer Services. For extra copies of the 18th Production Review write today: \$2.00 each postpaid.

WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4
Phone: HOLborn 7666

Date of Organization: 1942

Associate Companies: World Wide Pictures, S.a.e., Avenida Generalísimo Franco 614, Planta Primera, Barcelona, Spain. Phone: Barcelona 239-4300. Emilio Martos, *contact*. World Wide Pictures, S. r. l., Via Leon Battista Alberti 12, Milan, Italy. Phone: Milan 339-585. Margot Bernasconi, Milan 346-981, *Contact*

James Carr, *Chairman of Group*
V. L. Price, *Joint Managing Director*
C. T. Parris, *Joint Managing Director*
Lord Willis of Chislehurst; Peter Gilpin, A. J. Harris, *Directors*

SERVICES: 35/16mm sponsored public relations, documentary, training and sales films for industry and government departments, TV programs. FACILITIES: Theater, cutting rooms; 85' x 45' studio with full equipment; ancillary facilities. Fully-equipped recording studio 35mm 16mm Rock & roll 8mm Comprehensive video-tape facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Four Men of India* (Unilever Ltd.); *Ulster Today* (Central Office of Information); *The Bankers* (Barclays Bank/Charles Barker & Son); *Mad Morning* (General Post Office); *Flame in the Desert* (Gov't of Qatar).

WORLD WIDE TELEVISION FILM SERVICES LTD.

34 Cursitor St. London E. C. 4
Phone: HOLborn 7666

Date of Organization: 1957

James Carr, *Director*
V. L. Price, *Director*
C. T. Parris, *Director*
J. A. Harris, *Director*

SERVICES: All types of TV and cinema advertising films. FACILITIES: See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Army Recruiting* (COI); *Eggs* (Ogilvy & Mather); *Obscure* (Ogilvy & Mather); *British Motor Corp* (Dorland Advg.)

WORLD WIDE ANIMATION LTD.

34 Cursitor St. London E. C. 4
Phone: HOLborn 7666

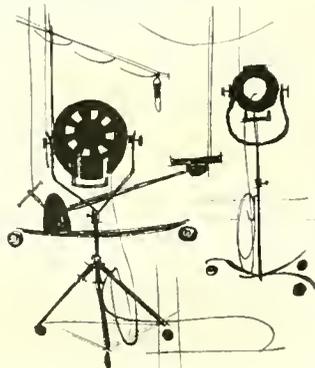
Date of Organization: 1955

R. W. Williamson, *General Manager*
James Carr, *Director*
V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits and titles. FACILITIES: Same as World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Economics of Oil* (Shell International); *Water in Biology* (Unilever Ltd.) Educational and training 8mm loops.



PRODUCTION: FRANCE

Metropolitan Paris LES ANALYSES CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris 7, France
Phone: 705-84-20 +

Date of Organization: 1947

Georges Roze, *President*
Jean Vincent, *Edition & Equipment Mgr.*
Robert Arquer, *Production Manager*
Paul Mattei, *Sales Manager*
Yvette Roze, *Office Manager*

SERVICE & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16/35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Agent for the Dartnell Corp., Henry Strauss & Co. and Roundtable Productions. Department Edition: Diffusion and sale of sales-training and human relations films. Agent of the Dartnell Corp., Henry Strauss, Roundtable Productions.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A L'Enseigne De L'Ours* (Headquarters of Paris); *Architecture de Lumiere* (Saint-Gobain Co.); *Suite Europeenne* (Council of Europe); *Pour Votre Plaisir* (Mitchell Garcia); *Une Journée Au Phoenix* (Insurance Co. "Le Phoenix"); *Le Cadeau* (Bank of Industrial and Commercial Credit).



Filmex, U. S. A.

Studio EAG, 18 Rue Louis Blanc, Lavallois-Perett, Seine, France.

Phones: 37-46, 39-46

Kevin Farrell, *Executive-in-Charge*
(see listing of Filmex, Inc, New York)

LES FILMS PIERRE REMONT

35 rue Washington, Paris 8°, France
Phone: 359-95-70

Date of Organization: 1948

Branch Offices: Studio: 37, avenue de la République 94-Arcueil. Phone: 735-03-30. Auditorium: 10, rue du Château 92-La Garenne-Colombes. Phone: 224-63-89.

Pierre Remont, *President/Director General*
D. Dimka, *Director*
J. P. Ganancia, *Director*
Dominique Remont, *Director*
Jean Claude Monier, *Creative Art Director*

SERVICES: Motion pictures; TV films and commercials (live or animated). FACILITIES: Creative department; studio; optical titles; animation; 16/35mm production equipment with sound recording in studio; magnetic or optical sound 35/16mm.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Spic and Span (Procter & Gamble, Nederland); Wash Machine (Siemens, Nederland); Maggi (Ste. Maggi, Switz.); Nescafe (Ste. Nestle Switz.); Butter (Butter Information Council (England).

Mercury Newfilm, Inc.

38 Rue Galilee, Paris 16, France
Phone: 704-8830 (Contact: Dorothy Griffith Wiart)

(See complete listing under New York City)

Vavin, Inc.

72 Boulevard Raspail, Paris VI, France
Phone: 924-5050

M. Jean Pages, *Production Manager*
(See complete listing under New York City)

Lyon, France**COMPAGNIE LYONNAISE de CINEMA**

71 rue de la Republique, Lyon 2e, France
Phone: 37-88-92 Lyon (78)

Date of Organization: 1938

Laboratory & Screening Room: 274 cours
Emile Zola a Villeurbanne (Rhône)
Phone: 84-87-98

Henri Giraud, *President*

Victor Kandelhaft, *Administrator, Director-General*

Andre Jalibert, *Sales Director*

SERVICES: Production of short, feature and industrial films and TV commercials. **FACILITIES:** Production equipment, laboratories and viewing theatre, double screen viewing room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Delle-Alsthom; Disjoncteur pneumatique PK* (Ste. Delle-Alsthom); *Les Ultra-Micro-Methodes Au Laboratoire de Chimie Clinique; L'Automation Moderne au Laboratoire de Chimie Clinique; Institut Merieux; I.F.F.A.* (Institut Francais de la fièvre aphteuse).

GERMANY**GONG-FILM BODO MENCK**

Hofweg 53, 2 Hamburg 22, West Germany
Phone: 22-35-17 and 220-72-71

Date of Organization: 1956

Branch: Schanzenstrasse 25, Industriegebiet Ost, 215 Buxtehude. Phone: 4388.

SERVICES: Production of sponsored films; synchronizing and distribution of sponsored films for non-commercial use in Western Germany, Austria, etc. **FACILITIES:** Studio, camera equipment, playback, etc., 35mm production and synchronizing of feature films, trailers, and TV films for commercial use.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fontane der Faden* (Industrie-Vereinigung Chemiefaser); *Angelegt fur Morgen* (Bundesrat-Ministerium); *Here I Was Happy* (Rank-Film); *Punkt fur Punkt* (Glanzstoff AG.); *Panzerjager V* (Bundesministerium fur Verteidigung).

INDOC-INDUSTRIE-& FERNSEHFILM GMBH

4 Waldhornstrasse, Munich 54, Fed. Republic of Germany

Phone: 57 33 10

Date of Organization: 1962

Volkmar R. Kahlert, *Managing Director & Producer*

SERVICES: Production of documentary films, specializing in industrials; TV spots. **FACILITIES:** Cameras and lighting equipment (Colortran); cutting rooms, location shooting; special park of cross-country vehicles for extreme grade location operation.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Omnibus-Auto fur Alle* (MAN); *Initiative* (Saviem, MAN); *Besser bauen mit YTONG* (YTONG AG); *Tehran Refinery* (NIOC).

Halas & Batchelor Cartoan Films, Ltd.

Welt-Film und Fernseh GmbH & Co., KG
6 Frankfurt/M Dusseldorfer Str. 14,
West Germany. Phone: 23 25 40 237-466

LEONARIS FILMS

Dr. George Munck KG

703 Boblingen-Tammenberg, Meisenweg 2,

Federal Republic of Germany

Phones: 07031 21641/42

Date of Organization: 1956

Georg Munck, M.D., *President*
Eckehard Munck, *Director, Writer*
Bernd Scheithauer, *Writer, Director*
Peter Jacobi, *Head, Animation Studio*

SERVICES: Medical, chemical, pharmaceutical and agricultural motion pictures; TV commercials; TV entertainments on higher level; animation in the field of education and science. **FACILITIES:** Life-shots; technical animation; graphic artists; equipment for synchronization in all languages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Symphony in G-Dur* (Dept. of Health, Stuttgart); *Streptokinase* (Behring Werke AG, Marburg); *100 Million Kilometers* (E. Strasser); *Blick in den Magen* (II. Deutsches Feroschen). **TV COMMERCIALS:** *Cebion* (E. Merck AG.).

Marathon International

Studio Hamburg, Toendorfer Hauptstrasse 90
2 Hamburg-Wandsbek (7), Germany

Phone: 66551. Telex 021 4218

Ruediger Proske, *in charge*

(See complete listing under New York City)

SASSE FILM CO.

Isabellastrabe 32, Munich, Germany

Phone: 37-26-21 23 Telex: 24969

Date of Organization: 1954

Mr. Heinz Sasse, *Producer Cameraman*
Mr. Hello Imhof, *Production Manager*

SERVICES: Films for industry; documentaries, educational motion pictures and TV spots. **FACILITIES:** Cameras, lighting equipment, cutting room, screening room, 35 16mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Timeless Track* (Badische Anilin-und Soda-Fabrik AG); *Reportage K* (Farbwerke Hoechst AG); *Endstation* (Deutsche Bundesbahn)

HOLLAND**CARILLON FILMS N. V.**

Koninginnelaan 45, Rijswijk-ZII, Holland

Phone: 070-95-67-65

Cable: Carillonfilm, The Hague

Teletype: 31227

Date of Organization: 1949

Branch: Slangenburger 38, Amsterdam-Bvt. II de Haan, *In Charge*.

Ted de Wit, Gerard J. Raucamp, *Managing Directors Executive Producers*

Ronny Erends, *Creative Director, Senior Producer*

Herman H. Bloeman, *Deputy Managing Director, Administrative*

Peter Konings, *Deputy Managing Director, Technical Development*

Henk de Haan, *Sales Manager*

Johan C. Vos, *Production Manager*

Anita van Reede, *Assistant Director*

Herbert Friemel, *Camera*

Ed van Zwanenburg, *Camera*

Hans van Toer, *Lighting*

Ernst van Wijngaarden, *Sound*

Henk Stoffers, *Editing*

John van der Steen, *Narration*

Ida Kozelka, *Art Director*

**PRODUCTION: EUROPE****CARILLON FILMS N. V. — HOLLAND:**

Paul Heijnneman, *Art Director*

Esther Zacks, *Art Director*

Kalman Kozelka, *Animation Cameraman*

Anita Hakim, *Animation*

SERVICES: Script to screen production in 35/16mm live action, animation and stop motion for communication in government, business, and industry. Distribution arrangements for sponsored films. Foreign narrations in French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. **FACILITIES:** Shooting stage; Newman Sinclair, Arriflexes, 100,000 watt lighting equipment; sound with Philips 4-channel 17.5mm, 4-channel 35mm and 4-channel twin or triple track 35mm stereophonic sound; Nagra sound recording system with synchropulse; fully automatic 35mm. Crass animation camera & stand; rear projection & aerial image photography; 30 seat screening theater for 35 16mm & double-head magnetic soundtracks; script dept. with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbecks (Cinemascope) for magnetic tracks in 16 35mm.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Les Diamants Asscher* (Asscher Diamant Mij.); *El Espacio no tiene limite; Le Ciel est sans Limite; Der Himmel hat keine Grenzen* (sales presentation, KLM); *Brücke zu einem traumhaften Urlaub. Puente a Europa* (KLM); . . . *et on lui donna le nom de Hollande. . . und sie nannten es Holland. . . y lo llamaron Holanda* (Neth. gov't and industries); *Philips una Industria* (Philips Electronics); *Schipol, Amsterdam International Airport in Operation* (N.V. Luchthaven Schipol).

M. M. CHANOWSKI PRODUCTIONS N. V.

Studios: Prinsengracht 852 en 854

Phones: 223126, 222176, 62681, 62682,

62683

Date of Organization: 1962

Branch Offices: New York: 122 East 42nd St., New York 10017. Mr. W. Rosenfeld.

M. M. Chanowski, *President & Producer*

Miss C. M. Elias, *Secretary*

G. J. Muihlenbaumer, *Producer*

C. N. J. Dolleman, *Producer*

Th. P. Monkhorst, *Pub. Relations Off*

E. Jansen, *Art & Animation Director*

F. Brinkman, *Cameraman*

G. Feigl, *Editor*

M. de Goede, *Chief Sound Dept*

M. Schrofer, *Photography*

D. Brinkman, *Photography*

R. Hermans, *Photo & Film Laboratory*

K. Stem, *Treasurer*

G. Bossaers, *Studio Manager*

SERVICES: Motion pictures, TV series, commercials (live and animated), slidefilms, a.v. shows; multi screen performances, records, distribution for TV films in Europe. **FACILITIES:** Creative department, studio; animation department with Osberry camera; background; aerial image, optical bank, etc.; Laboratory; 35 16mm cameras and sound studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Kev & Kramer Ruberoid Co. and Philips. WP for Int'l Wool Sec., and Dutch Advtg. Congress. **TV COMMERCIALS:** for Philips, Caltex, Schick, Mars, and C & A Brennkmever, NV

Europe's Best in Film Production!

European companies who have provided data for these Review pages include consistent winners of top awards at world film festivals.

TOPSPOT N. V. TELEVISIE REKLAME

(A Subsidiary of Carillon Film N. V.)

Duivendrechtsekade 86, Amsterdam (0)
Phone: Amsterdam 020-923333; Teletype:
11260

Hans Keizer, *Managing Director*
Prosper Dekeukeleire, *Studio Manager*
Jaap van Rijn, *Production Manager*
Herman Lucas, *Editing*
Anthony Simmons, Leon Clore, Karel Reisz,
Mav Zetterling, Lindsay Anderson, Freddie
Francis, John Arnold, John Fletcher, Fred
Moore, John Morris, *Film Directors* (in as-
sociation with Film Contracts Ltd., London)

SERVICES: Script to screen production of TV &
cinema-commercials (live action, stop motion
and cartoon). **FACILITIES:** Shooting stage with
rigged lighting system, 35mm cameras, Arriflex,
Bell & Howell, Eclair, blimps, dollies, booms;
direct vision (TV monitors) on 35mm cameras.
Nagra studio sound recording system, preview
theater (5 seats) installed with TV monitors
and projection on normal screen-double head
projection for 35mm, editing rooms, with 35mm
Steenbecks.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Fasto Geysers, Gov. post-
office savings bank (Nijgh & van Ditmar); Unox
smoked sausage, Rexona (Lintas N.V.); Fut
sandals, Castella soap, Mars & Bounty choco-
lates, Dobbelman soap (Ted Bates Nederland
N.V.); van Houten chocolates (Reclame-bureau
van Maanen); 4711 SIR, Douwe Egberts cof-
fee (De la Mar N.V.); Bartexclt jenever (Re-
clamebureau Mettes); Albert Heyn, Max Fac-
tor (Prad N.V.); Wrigley-Double Mint
(Reclamebureau van den Biggelaar); Van
Dungen chocolates (N.V. Reclame-Adviesbu-
reau H.V.R.); Gasunie (Nationale Publicitets
Onderneming N.V.); Boldaat (Moussault N.V.);
Police force (Reclame-adviesbureau Schiferli
N.V.).

N. V. CINECENTRUM

Gravelandseweg 80, Hilversum, Holland
Phones: 02150; 13851

E. J. Verschuere, *Managing Director*
J. Dudok van Heel, *Managing Director*
P. Buis, *Asst. Managing Director*
R. Decossaux, *Asst. Managing Director*
J. C. Eekhout, *Sales Manager*
Miss C. W. v.d. Berg, *Head, Laboratory*
W. Gerdes, *Production Manager*

SERVICES: 35/16mm motion picture production
in b&w and color. Live action; model animation
and cartoon. Slides and filmstrips in b&w and
color, silent and sound. Sound recording dub-
bing and mixing. Editing. **FACILITIES:** Shooting
stage, 4 dubbing theaters with recording equip-
ment, 60 cameras (Debric; Arri; Bell & Howell;
Newman, Sinclair; Auricon) with accessories.
Blimps, dollies, etc. Lighting equipment. Piloton
sound recording system. Sound effects and
music library. Screening theatres.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kijk op uit* (Board of Social
Affairs); *Flowers, Plants and Recreation* (Plant
Propaganda); *Agricultural Aviation*; *Parasitic
Cattle-Plague*; *Foot and Mouth Disease* (Board
of Agriculture & Fishery); *A Day at the Zuid-
zee* (Board of Public Works); *On High Level*
(Metro Rotterdam); *A Matter of Tolerance*;
Allegro Vitace (Dept. of Economic Informa-
tion); *Serving Mankind* (Philips Duphar); *The
Province of Overijssel on the Eve of Tomorrow*
(Province of Overijssel); *Airlord* (Philips Tele-
communication Industry); *It's the Tube that
Makes the Color* (Philips); *Protective Coating*
(Sikkens Emmerich). Plus production of about
100 TV commercials.

DENMARK

JORGEN BAGGER FILM PRODUCTION

Grundtvigsvej 23-1564, Copenhagen V,
Denmark

Phone: 01-31-4141
Cable: BAGGERFILM

Date of Organization: 1956

Jorgen Bagger, *Chairman & Managing
Director*

Jens Hendiksen, *Chief Director*
Jan Caroc, *Chief of Production*
Bodil Romer, *Chief of Administration*

SERVICES: Production of 16mm and 35mm docu-
mentary, industrial, educational, advertising and
TV films and sound-slides. **FACILITIES:** Camera
and sound equipment for the same.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Milk for Development* (A/S
Niro Atomizer/ FAO); *Building Know-How*
(Larsen & Nielsen Consultant A/S); *G L A R*
(Korsor Glasvaerk A/S & Cudoglas A/S); *The
Virgin Islands* (Mrs. Laub); *ETS-c* (lydsk Tele-
fon-Aktieselskab and Phillips A/S).

IB DAM FILM A/S

6, Kvaesthusgade, Copenhagen K.

Phone: Minerva 3505

Date of Organization: 1959

Ib Dam, *Managing Director*

SERVICES: 16/35mm motion pictures for docu-
mentary, educational, public relations and ad-
vertising use. **FACILITIES:** 16/35mm Arriflex
cameras; 16/35mm projection; ColorTran light-
ing; Kudelski recorder; 16/35mm editing facili-
ties.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Ship Which Came Up
from the Cold* (W.A. Van Den Tak's Bergings-
bedrijf/ Karl Kroyer); *Den store Dronningborg*
(Dronningborg Maskinfabrik A/S); *Limfjord-
stunnelen* (Dansk Esso A/S); *Modulhal T2* (A.
Jespersen & Sons A/S); *Sokort*; *Immarssuaq*
(Information and Welfare Services of the Dan-
ish Armed Forces).

LATERNA FILMS

Klampenborgevej, 50, Klampenborg Denmark

Phone: ORDURUP 10.888

Cable Laternafilms Copenhagen

Date of Organization: 1955

Mogens Skot-Hansen, *President & Producer*
Sven Claudi-Magnussen, *Treasurer*
Erik Overbye, *Production Manager*
Arne Lintner, *Head, Technical Department*
Knut Kristensen, *Head, Sound Department*
Rolf Ronne, *Head, Camera Department*
Helge Ernst, Ole Gammeltoft, Borge Host,
Ole Roos, *Senior Director*

SERVICES: 16/35mm motion pictures; assistance
to overseas producers and equipment rental. **FACIL-
ITIES:** 16/35mm Arriflex, Eclair cameras;
Nagra sound recorder; six editing rooms; sound
department with Amandus Keller sound equip-
ment for recording, mixing and dubbing.
Laterna Studio in Copenhagen also provides
sound stage for feature/tv. films.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Copenhagen* (BP Oil); *Jour-
nal 0375* (Danish Cancer Society); *A Good
Class of Beer* (Carlsberg Breweries); *Timber*
(Eastasiatic Co.); *Royal Wedding* (Foreign Of-
fice); *Village In Mexico*; *Volunteer Workers in
Tanzania*; *Copenhagen's 800 Anniversary*; *Read
Your Newspaper*; *Speed and Safety* (various
sponsors).

MINERVA-FILM A/S

Toldbodgade 18, 1253 Copenhagen K,
Denmark

Phone: 54 - Minerva no. 1

Date of Organization: 1936

Torben Madsen, *President*
Ingolf Boisen, *Producer*

SERVICES: Complete 35/16mm equipment and
facilities; production of all films and slidefilms.
FACILITIES: Complete professional cameras;
cameramen; recording and cutting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Dreamplay* (Royal Danish
Theater); *17 Minutes Greenland*, *Roskilde Tri-
bunal*, *Don't Overhaul*, (Danish Gov't Film
Committee); *Storno* (Northern Telegraph Co.);
Undeveloped Country Tanzania (Northern Tan-
zania Project); *Tanzania On its Own* (Mellem-
folkeligt Samvirke); *Hong Kong, 1/10 of an
Inch* (Burmeister & Wain Shipbuilders)

ORION FILM INC.

Middelfartvej 121, Odense V, Denmark

Phone: (09) 12-75-18

Date of Organization: 1947

Tage Larsen, *President*
Ebbe Larsen, *Director*
Lionel Chisnall, *Sound Engineer*
Kristian Seeberg, *Script*

SERVICES: Production of 16/35mm documentary,
industrial, educational and TV films, and slide-
films. **FACILITIES:** Camera, light and sound unit,
16/35mm cinema.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Liquid Gas* (BP Gas);
D.d.G.U. (Danish Gymnastics and Youth's As-
sociation); *Cubs* (Y.M.C.A.); *The Tide* (The
Danish Gov't Film Office); *Renovation* (Comm-
council of Odense).

NORWAY

CENTRALFILM A/S

Akebergveien 56, Oslø 6, Norway

Phone: 67-63-93

Telex: 1926

Date of Organization: 1953

Knut-Jorgen Erichsen, *Managing Director*

SERVICES: Production of all types of sponsored
films and slidefilms. **FACILITIES:** Studio with
200 KW; 35mm and 16mm cameras; recording
and cutting equipment; theatre. Charter Mem-
ber of IQ.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Uniliver of Norway,
Esso, Shell, Volvo, Civil defense, paint factories
and agricultural organizations.

SVEKON FILM

Seiersherget 7, Bergen, Norway

Phone: 14655-14680

Date of Organization: 1950

Haakon Sandberg; Sverre Sandberg, *Owners/
Managing Directors*

SERVICES: Production of 16/35mm documentary,
public relations, advertising and educational
films. **FACILITIES:** 16mm and 35mm cameras—
Arriflex, Auricon, Pro 600. Editing rooms, re-
cording equipment; sound studio.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bergen Silver-400 Years*
(Norges Gullmedforbund); *The Newspaper*
(Bergens Tidende); *Bergen Anno 1966* (Berg-

ens Privatbank); *A Play with Textiles* (Norwegian Cultural Dept.); *Floro* (Floro Kommune); *Skal vi Seile* (Norske Svloprod Landsfor).

SWEDEN

AB CENTRAFILM

Kaknaes, Stockholm NO, Sweden

Phone: 63-14-30

Date of Organization: 1947

Per Olof Nahma, *President*

SERVICES: Production of all types of sponsored films and slidefilms. **FACILITIES:** Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: PAX (L.M. Ericsson Telephone Co.); *The SAAB Story* (SAAB); *Lux* (Sunlight AB, Lintas); *Vick Cough Drops* (Vick Int'l.); *Mum* (Bristol-Myers Cutler & Back AB).

FORBERG-FILM AB

Kungsgatan 27, Stockholm, Sweden

Phone: 10-16-55

Date of Organization: 1934

Date of Incorporation: 1937

Ove Forberg, *President*

Lilian Gamberale, *Production Manager*

Lief Hedenberg, *Director*

Agge Lidberg, *Director, Photography*

Kaljo Pill, *Art Director*

SERVICES: Motion pictures; slidefilms; TV films; adaptation of films and slidefilms for Swedish, Finnish, Danish and Norwegian markets. **FACILITIES:** Studio; 16mm production equipment (Arriflex, Nagra, Steenbeck, etc.) with sound recording; complete facilities for slidefilms. Own business airplane.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Panogen* (AB Casco); *The Sewing Machine* (Husqvarna Vapenfabriks AB). **SLIDEFILMS:** *Automation* (Atlas Copco AB); *Extra Low Carbon Steel* (Sandvikens Jernverks AB); *Case Histories* (The Swedish Army).

SVENSKA AB NORDISK TONEFILM

Apelbergsgatan 55, Stockholm, Sweden

Phone: 23-71-60

Date of Organization: 1929

Ake Samo, *Managing Director*

Fred Terselius, *Sales Manager*

Ronald Sundberg, *Production Manager*

SERVICES: Production services in 35/16mm for documentary, education, PR, advertising and training films, spots and slides. Distribution of sponsored films for non-theatrical screening. Sale of Super 8 and 16mm projectors and other A-V equipment. **FACILITIES:** Special A. V. department. Stage and sound studios. Editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Looking Ahead* (Cooperative Housing Assn.); *Learning How to Teach* (Swedish Army Educational Div.); *At School in Sweden* (Swedish Institute); *Circlestudies* (Board of Education). **SLIDEFILMS:** *Christina Regina di Scizia* (National Museum); *In the Crown Forests* (Swedish Forest Service); *Weather, Wind and Water* (Swedish Meteorological and Hydrological Inst.); *The Autochemist* (AGA).

SWITZERLAND

Vavin, Inc.

31 Grande Rue, Geneva, Switzerland

Phone: 26-21-27

N. Z. Moreno, *Vice President & Manager*

SOUTH AFRICA

VIDEO INTERNATIONAL PRODUCTIONS

P. O. Box 17300-Hillbrow, Johannesburg, South Africa

Phone: 724-3602

Date of Organization: 1959

Geoffrey Mangin, *Executive Producer*

SERVICES: Motion pictures, slidefilms, TV films and commercials, language translations; equipment and staff for hire. **FACILITIES:** Creative departments; studios; titles; animation; 16/35mm production equipment with sound recording in studio or on location; 16mm magnetic sound.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Natal - A Garden Province* (National Film Board); Informational Film for Party Meetings for (Progressive Party); Topical Interest Items for Rhodesia and World Television. **TV COMMERCIALS:** for Sanatogen, Fisons (Grant Advtg).

INDIA

ASIA TELEFILMS

No. 1-1-230 15-1 Viveknagar, Hyderabad-20

India

Phone: 36112

Date of Organization: 1964

D. M. Sapra, MA, FRES, *Chairman*

Miss S. Nilimma, *Executive Director*

R. Pushpa, *Director Story Dept.*

R. Krishnan, *TV Consultant*

M. Bharati, *Art Director & Choreographer*

S. Rashma, *Director Film Distribution*

N. Bhounesh, *Director Newsfilm &*

Chief Editor

N. Mohan, *Director Sales Promotion*

K. Mira, *Director, Audience Research*

SERVICES: Production and distribution of sponsored industrial films, educational, commercial and TV shorts; travelogs and features; newsfilms and special event coverage. Member & past Board Director of International Quorum of Motion Picture Producers (IQ). Sponsored film publicity & special-audience distribution. **FACILITIES:** All types of production facilities including staff of English-speaking artists. Dubbing and narration. Creative planning from script to screen. Audience-research; promotional and publicity services. Oriental dances and music department; filmstrips, slide production for sales & publicity.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Yoga for Health & Beauty*, *The Glory of Oriental Prints* (S.S.V. Institute), *Camping and Exploring*, *Games of Mental Efficiency* (Froebel School) *A Fable of Wisdom*, filmstrip and slides for Ad. agencies.

MALAYSIA

CATHAY KERIS FILM PRODUCTIONS LTD.

532-D, East Coast Road, Singapore 15

Phone: 493151

Date of Organization: 1952

Tom Hodge, *Managing Director & Executive Producer*

SERVICES: Motion pictures, TV films, commercials, industrial and public relations films. **FACILITIES:** Two sound stages, complete studio; 35/16mm production equipment, with sound recording in studio or location; modern processing and printing laboratories. All equipment available for hire with technicians.

PRODUCTION: FAR EAST

CATHAY KERIS FILM PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Family Planning Exhibition* (Family Planning & Population Board); *Strength to Grow* (Mobil Oil); *Building A New Singapore* (Housing & Development Board). **TV COMMERCIALS:** for Vicks, Ronuk, Clearasil, Esso Gas (McCann Erickson); Scotts Emulsion, Maggi Soups, Nescafe, Hennessy Brandy, Marmita, Vykmin, Hazeline Snow, Alpine Milk, Saxon, Jeypine, Winchester Batteries, Lactogen Milk, Enos, Milkmaid Milk, Guinness Stout (Benson); Morphy Richards, Rothmans, Knorr Swiss, Realfresh Milk (Jackson Wain); Lux (Lintas); Caltex, Ribena, Libby's Tomato Juice, Simanoff Vodka, Vosene Hair Shampoo, Chartered Bank (LPE).

AUSTRALIA

AUDIO VISUAL PROMOTIONS PTY. LTD.

572 Princes Highway, Rockdale, New

South Wales.

Phone: 59-7108; 59-7303

Branch Office: 598 St. Kilda Road, Melbourne, Victoria Phone: 51-6764; Mr. John Hitchens, *Sales Manager*

Date of Organization: 1961

James Finnegan, *President, Exec. Producer*

Shirley Finnegan, *President, Exec. Producer*

Ronald Sheward, *Writer-Director*

Tony Eden, *Art Director*

Barry McHolme, *Business Manager*

Marguerita Sheward, *Artist*

Peter Kinder, *Cameraman*

SERVICES: Sound slidefilms, motion pictures for public relations, sales promotion, dealer and sales training, education, sales meetings and technical training and selling. Fairchild 400 Rear View MK IV, MK V 8mm and repeater movie projector distributor. Sole Aust. distributor Elco Mastermatic tape filmstrip projector, Wilson overhead projector. **FACILITIES:** Linhof and Nikon; A. V. P. animation stand, lighting for studio and location photography; studios, dark rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Good Word* (Merck Sharp & Dohme, Aust. Pty Ltd); *Time to Talk; Personality Treatment; Opportunity House* (Hunter Douglas Limited); *The Good Oil on Insurance* (Castrol Limited); *The Seven Formula* (Caltex, Aust. Ltd); **SLIDEFILMS:** *A Question of Responsibility* (Australian Commonwealth Dept. of Health); *N.P.K. for Record Profits* (Australian Fertilizers Limited); *The Magic Eye* (Clyde Industries Pty. Ltd.); *Dr. Knoc* (Wrightbilt Pty. Ltd).

ARTRANSA PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest,

Sydney, New South Wales

Phone: 40-9311; Cable: Artfilm Sydney

Date of Organization: 1956

Branches: 88 Auckland St., Kilda, Victoria, R.

Rowson, in charge, 229 W. 13rd St., New

York, M. Callaghan, *International Representative*; 8th Floor, A.I.A. Bldg., Robinson

Rd., Singapore, G. Smale, *Representative*, 103

Pedder Bldg., Pedder St., Hong Kong,

J. Bow, *Representative*

J. H. M. Oswin, *General Manager*

E. Becker, *Manager*

B. Hamam, *Assistant Manager*

B. Fletcher, *Sales Manager*

A. Ezard, *Senior Producer-Director*

R. Burbury, *Production Manager*

C. Lowry, *Manager, Prod. Facilities*

C. Woolveridge, *Art Director*

A. Allen, *Chief of Sound*

STUDIOS: AUSTRALIA

ARTRANS PARK TELEVISION PTY.:

SERVICES: Feature, TV program productions, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. FACILITIES: 36/16mm film production equipment. Mitchell BNC, Arriflex cameras; Oxberry optical printer and animation camera; Westrex, Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation—3 Ampex recorders with selective editing.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Summer of 17th Doll* (Hecht. Hill); *The Beatles* (King Features); *The Lone Ranger* (Wrather Corp.); TV series *Riptide* and *Whiplash* (Amalgamated Television Services).

PERIER FILM PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales 2008, Australia

Phones: 27-6527; 27-4049

Date of Organization: 1947

Reg. Perier, *Managing Dir./Prod. Dir.*
Mildred Flynn, *Director/Exec. Producer*
Graham Gay, *Camerman/Editor*
Louise Wilding, *Colour Transparencies*

SERVICES: Producers of 16mm documentary, education, business and TV films; 35mm filmstrips and transparencies. FACILITIES: Sound studio and editing facilities, 16mm photographic and magnetic sound recording equipment; full range still cameras.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Time to Reflect* (3M Co.); *Yours to Command* (Sydney County Council Electricity); TV COMMERCIALS: Sunbeam Corp. (Pitt & Associates); Rainbow Irrigation; Australian Meat Board (Pitt & Associates); Lemaire Helvetia (Steele Kain Kelly Paton Advtg.); Flyo for Libertv Trading Co. (Steele Kelly Paton Advt.); David Jones Ltd. — Birthday Series (Weston Advtg.).

PRODUCTION: JAPAN

EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuoku, Tokyo
Phone: 571-9354

Date of Organization: 1949

E. Kanazashi, *President*
I. Hirao, *Sales & Office Manager*
I. Hirao, *Studio Manager*

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films; children's films (drama and animation); TV films; commercials. FACILITIES: 17,390 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply and lighting.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Buoyancy: General Science Series* (Iwanami Eiga K.K.); *Better Meal for Health* (Nihon Suisan K.K.); *A Cunning Fox* (Tokyo Chuo); *The Philippines* (K.K. Hitachi Seisakusho); *The Case of A Misleading Boy* (Ministry of Justice).

INTERNATIONAL MOTION PICTURE CO., INC.

Katakura Bldg., 4th Floor, Kyobashi,
Chuoku, Tokyo. Phone: 281-5778/9

Date of Organization: 1952

Ian Mutsu, *President*
Shokichi Mogami, Suga Mutsu, Shinkichi Iwanaga, *Directors*

SERVICES: Producers of industrial, business films; 35/16 newsreel and documentary assign-

PRODUCTION: JAPAN

INTERNATIONAL MOTION PICTURE CO.:

ments. 35/16mm. FACILITIES: Full time camera, sound and office staff; own production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Matsuri* (Coca-Cola of Japan); *Bulldozer Barges*; *Rule the Waves* (Bulldozer Joji Co.); *The Garden of Three Glens*; *Festival Calendar* (Kanagawa Prefectural Govt.); *American Foods Festival* (U.S. Dept of

IWANAMI PRODUCTIONS, INC.

2-21-2 Misakicho, Chiyodaku, Tokyo
Tokyo (262) 3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*
Teizo Oguchi, *Executive Producer*
Keiji Yashino, *Executive Producer*
Takeji Takamura, *Producer, Director*
Nobuhiro Kawakami, *Treasurer*

SERVICES: Production and sales of documentary, educational, public relations, feature, TV films, slides and photographs. FACILITIES: 16/35mm cine cameras; animation stands; editing equipment; stage, sound recording room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Approach to Prediction of Earthquakes* (Ministry of Education); *Mammoth Tanker Idemitsu Maru* (Ishikawajima-Harima Heavy Industries Co. Ltd.); *Ishizu* (Tokyo Electric Power Co. Ltd.); *Seikai Wo Mezasu Seitetsujo* (Kawasaki Steel Corporation); *Kaunno Shinjikai Wo Hiraku* (Sanko Steamship Co. Ltd.).

"LATE" LISTINGS

☆ Listings of producers received after makeup of preceding pages are included in the following columns; the company names are included in the first index.

Add: New England Area

MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston, Mass. 02116
Phone: (617) 482-5580

Date of Incorporation: 1955

Robert Berman, *President*
Henry E. Boship, *Director of Photography*
Maryann Squadrito, *Asst. Art Director*
Marilyn P. Head, *Office Manager*

SERVICES: 16mm and 35mm motion picture production. Industrial, TV commercials, slides, film strips, artwork, titling. Creative services, sound services. FACILITIES: 2500 sq. ft. studio; Maurer, Auricon, Arriflex, Bell & Howell camera equipment, RCA, Magnasync, Ampex, Synchronous recording.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *No Matter How You Get There* (J.C. Best); *When Help Is Needed* (Mass. State Police & Sears Foundation); *Jet Engine Test Cells* (General Electric); *Mink Holiday* (WNAC-TV & First National); *Apex Pools* (O'Leary Advertising); *Basbas Inauguration* (Basbas Committee); *Chemstrand Actionwear* (Arnold & Co.); *Boston Film* (American Travel Service). SLIDEFILMS: *Computer Services '68* (Honeywell Data Processing); *Food & Fashion* (WCOP Radio & Plough, Inc.).

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a Copyrighted Business Screen Feature

Add: New York City

BEAR FILMS, INC.

AUDIO VISUAL ASSOCIATES

805 Smith St., Baldwin, N.Y. 11510
Phone: (212) BA 3-1830

Date of Organization: 1948

Frank Bear, *President*
Marilyn Fisher, *Vice President*
Harvey Kopel, *Production Mgr., Director*
Barbara Schwartz, *Office Manager*

SERVICES: Motion pictures, filmstrips, slides, related printed media, convention booths — for sales, training, P.R., fund raising, education. FACILITIES: studios for photography and sound recording, art work, editing and screening; photographic and sound equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Big Difference* (Bankers Trust New York Corp.); *The Price of Eggs* (Northeast Poultry Producers Council); *Interlochen!* (National Music Camp); *Optometry, A Career with Vision* (American Optometric Association); *More Life to Your Years* (Masonic Foundation for Medical Research); *To Kindle the Inner Fire* (Northern Baptist Theological Seminary); *Speedrail to Profits* (Tangel Automated Systems); *An End to Exile* (American Leprosy Missions). FILMSTRIPS: *The Human Systems* (Series of six); *The Business of Keeping Promises* (New York Life Insurance Co.); *Mother and Child in Modern Art* (Clairol); *Temples, Mountains and Gods, An Introduction to India*; *A Winning Complexion and the Right Makeup* (Noxzema).

JULES POWER PRODUCTIONS

65 E. 55th St., New York, N.Y.

Phone: (212) PL 2-4760

Date of Organization: 1954

Jules Power, *President & Executive Producer*
Danny Wilson, *Vice President & Producer*
Gene Feldman, *Director and Writer*
Allan B. Schwartz, *Associate Producer*

SERVICES: Producers of motion pictures, both 16mm and 35mm for television, industry, government and education.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Legend of Mark Twain* (B. F. Goodrich); *Mr. Dickens in London*; *How Life Begins*; *The Sense of Wonder* (3M Co.); *Discovery '67-'68* (ABC Television).

Add: Mid-Atlantic States

EDUCATIONAL FILM PRODUCTIONS

10532 Margate Rd., Silver Spring, Md. 20901
Phone: (301) 593-3380

Date of Organization: 1964

Irme L. Toth, *Producer Director*
Steve MacOvenyi, *Art Director*
Elisabeth T. Walter, *Office Manager*

SERVICES: Educational, documentary, scientific, public service productions from script to screen; 16mm to 70mm; 8mm loops for cartridges; Original photography in 35mm. Slidefilms, filmstrips. TV commercials and cinematography. FACILITIES: Sound stage, recording equipment, rear projection, interlock projection, set construction, slidefilm and still photo equipment, motion picture and still photo cameras, complete light equipment, darkroom equipment and editing rooms.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World at UN Plaza* (Dept. of State); *Bequest of Wings* (Reading is Fundamental Comm. of the D.C. Citizens for Better Public Education); *Painting and the Image*; and *Invention in Paint* (Elliot O'Hara, National Academician); *U.S. and Western Europe* (U.S. Dept. of State). *Continued on next page.*



Will you feel like an amateur when you take your super 8 camera to work?

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cartridges, as well as KODACHROME II Film. Naturally, we also have a complete line of super 8 sound and silent projectors.

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 GL 7-5211 MIAMI 1901 West 23rd St., Oak Branch 6-621
 312-654-200 DALLAS 636 Commerce Bldg. 752-25
 214-FL 1-3221 HOLLYWOOD 6706 Santa Monica Bldg.
 90038 213-464-6131 NEW YORK 100 Park Ave.
 10017 212-MU 7-0880 SAN FRANCISCO 3250
 Van Ness Ave. 94119 415-776-6125

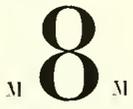
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Cleveland, Ohio 44103

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4241 Normal Ave. Hollywood 29, Calif.

"LATE" LISTINGS:

(CONTINUED FROM THE PRECEDING PAGE 200)

add: Southeast — Florida

PROUT FILM PRODUCTIONS, INC.

2400 E. Colonial Dr., Orlando, Florida
Phone: (305) 841-4836

Date of Organization: 1966

Charles D. Prout, *President & Producer*
Carlton F. Weber, *V.P., Exec. Producer*
Howard Isherwood, Jr., *V.P., New Jersey*
Beatrice J. Prout, *Secty.-Treasurer*
Thomas H. Trahan, *Director*
William Young, *Cinematographer*
William T. MacDonald, *Dir., Edit. Services*

SERVICES: Motion pictures, slidefilms, filmstrips, TV films & commercials; live action; simple animation. FACILITIES: studio, laboratory; title press 16, 35mm production, editing equipment; sound recorder; interlock projection; still dept.; negative cutting; art dept.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Look to the Sun* (Florida State Board of Parks); *Those Who Care*; *Per-spec-for Today* (Florida Education Assn.); *Citrus Open* (Florida Citrus Commission); *Life-buc* (Florida Bloodbank). TV COMMERCIALS: for General Telephone Co.; Florida Citrus Comm.

add: Southeast — Tennessee

FOTOVOX, INC.

752 South Somerville, Memphis, Tenn. 38104
(Mailing Address: Box 4386)

Phone: (901) 526-1259

Date of Organization: 1951; Inc. 1955

Elston Leonard, Jr., *President*

F. M. Leonard, *Secretary-Treasurer*

SERVICES: Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. FACILITIES: 45 x 65 sound stage and 20 x 30 insert stage; theatre with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shops; talent file, art and animation department; Hot press titling equipment; four editing rooms, Moviola equipped; seven magnetic channels and mixer. Stencil-Hoffman recorder and dummies; 30 50 and audible tone generator for slidefilm tracks. Mag-necord tape duplicator portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Nagra recording equipment; Eclair and Arriflex cameras, Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen, still equipment; 35mm, 2", 4x5, 5x7, and 8x10. ColorTran, Quartz, and Lowell Light location lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Someday is Now* (Cherokee Village Development Co.); *Pilot Plant for America's Future* (Oklahoma Christian College); 1967 *National Convention* (German Shepherd Dog Club of America); *You and the News* (The National Education Program); *Master 5 Forester*; *Plow-Planter* (Pettibone Mul-liken Corporation); SLIDEFILMS: *The Budget of the United States Government* (The National Education Program); *Dealer - Service and Profits* (Chevrolet Motor Division, G.M.); *Your One Last Chance* (Wildlife Development Corporation); *Tip Top Shop* (Parts, Inc.).

add: Canadian Producers

LESSER STUDIO LIMITED

(See Also Film Art Corporation Ltd.)

55 Charles St., West, Toronto 5, Ontario

Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*
Bruce Walker, *Creative Director*
Lock Haight, *Production Manager*
Gary Verstick, *Production Coordinator*
Don Snowdon, *Chief Animator*
Tom Mortensen, *Graphics Director*
Claude Lewis, *Sales Manager*
Bruce Fortnum, *Sales Representative*

SERVICES: Animation, graphics, slides & slidefilms. FACILITIES: Animation, slide & slidefilm, still photography, opticals departments; hot-press titles.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: for Ontario Institute for Studies in Education; Ford-Meteor; Ontario Department of Transport; Stelco. SLIDE PRESENTATIONS: for Kodak; CDNPA, Star Weekly; Allied Boating; Canadian Tourist Assn.; Kellogg's. TV COMMERCIALS: for Nabisco (F. H. Hayhurst); Imperial Oil (MacLaren); Dept. of Transport (Russell T. Kelley); Canadian Imperial Bank Commerce (McKim/Benton & Bowles); Department of Revenue (Vickers & Benson).

add: International — Holland

OSCAR FILM

FILMPRODUCTIEMAATSCHAPPIJ N.V.

Weesperzijde 111, Amsterdam, Holland

Phone: 58304/949382

Date of Organization: 1959

Pieter W. A. de Man, *President & Producer*
Mariame Mulders, *Secretary*

L. Zoest, *Producer*

Bob Christijn, *Director/Producer*

F. van Herwijnen, *Cameraman*

SERVICES: TV and cinema-commercials (live-action, stop-motion and cartoon); TV and documentary films. FACILITIES: Creative and technical department; studio-crew; cartoon animation department; stop-motion department; sound studio, projection, etc. 16/35mm production equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS: for Schick, Trencu, Ovomaltine and Inka Cosmetics.

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22 Front Street, W., Toronto, Canada

A-V CORPORATION

2518 North Boulevard, Houston, Texas

Roundtable Films Offers Human Factors for a Management Test

☆ Roundtable Films has just released a unique training film that can be used to introduce a supervisory development course, as a summary for a series of programs on human factors in management, or as a means of determining trainee strengths and weaknesses.

Patterned after the various national tests seen on television, *The National Managerial Test* runs one hour. A narrator introduces a typical management problem. The audience then watches a short episode and makes a decision regarding an important aspect of the scene. Then, an expert in the subject explains the best of the multiple choice answers and why.

There are ten questions of this type, covering such areas as delegation, handling problem workers, communication, obtaining cooperation, leadership patterns, job instruction training, motivation and overcoming resistance to change.

The film also includes two non-scoring questions, designed to stimulate thought and discussion at the end of each one-half hour period.

To provide a wide range of views, guest consultants in the film are: Leonard Weil, president of the Manufacturers Bank of Los Angeles; Dr. Oliver Fowler, a psychologist; R. H. Hamstra, a management consultant; and Dr. John Gerletti, a professor at the University of Southern California.

For additional information and details on obtaining *The National Managerial Test*, write Roundtable Films, Inc., 321 S. Beverly Dr., Beverly Hills, Calif. 90212.

* * *

Travel Agents' Film Pictures Eurailpass Travel in Europe

☆ Travel agents are learning the advantages of rail travel in Europe via Eurailpass, Eurailtariff and Eurailgroup through a new 15-minute color film by R. W. Mutch, vice president and creative director of Mutch Haberman Joyce, Inc.

The film acquaints the travel agent with both the consumer benefits of sightseeing by rail in Europe and the advantages of a one-ticket sale to the travel agent.

Based on a recent 21-day trip taken by Mutch, the film com-

panies moving pictures with fast moving slides in a 16mm film.

The film, produced by Animatec Productions, has been awarded a bronze medal at the International Film and TV Festival in New York. It will be shown to travel agents throughout the country.

* * *

Homemaker Service Described in HEW Department's "Homefires"

☆ International Film Bureau Inc. is currently distributing *Homefires*, a 28-minute film produced by the Mental Health Film Board.

Presented by the U.S. Department of Health, Education and Welfare, the film outlines the various benefits of Homemaker Service by observing one worker in three of her assignments.

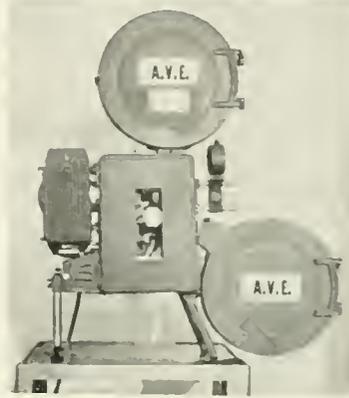
Describing the Homemaker Service as "homebuilding" service, *Homefires* shows how the service may remove the necessity of institutional care for elderly persons by assuming their domestic chores; maintain or upgrade standards of living in families where the mother is indisposed or not trained in the proper ways of housekeeping; recognize and deal with latent emotional problems in the families being served.

Homefires was written and directed by Irving Jacoby. The film's consultants were Betty H. Anderson and Harvey J. Tomkins M.D. Project director was Alberta Jacoby.

The film rents for \$7.50 from International Film Bureau Inc., 332 S. Michigan Ave., Chicago, Ill. 60604.

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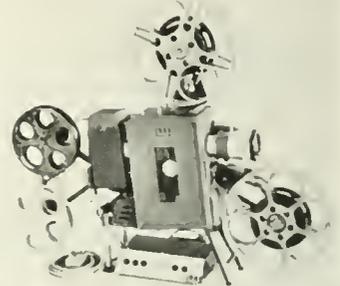


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Quick Thinking, Display Film, Projector Save the Presentation

☆ Ralph Lopatin Productions, Inc., Philadelphia, spent eight years obtaining sanction from the National Association of Suggestion Systems to produce an employee motivational film. Then in 1966, he and a group of writers-directors began a year-long project involving 13,000 miles and \$60,000 to put together *The Big Idea*. In 1967 the film won a Silver Medal in the 1967 New York International Film Festival.

At the recent 25th anniversary convention of NASS, in Chicago, *The Big Idea* was to be introduced to the 600 member group. Everything was ready. John Lyons, screen writer and special consultant to Lopatin productions made the introduction. The lights went out, the large format projector was turned on . . . and there was nothing but deep dark silence. A minor equipment problem had put eight years of effort and \$60,000 in jeopardy.

Unable to locate and repair the problem quickly, Lyons hustled out of the auditorium to Lopatin's exhibit in the convention display area, picked up the Technicolor Super 8 Model 1000 projector and the Super 8 sound print of *The Big Idea* which was on display.

Setting up the projector in the same auditorium that the large format unit had occupied, he pressed the "on" button. Even with a 75 foot throw the Technicolor Model 1000 filled the auditorium with light and sound. Super 8 light and optical sound.

The film, Lyons — and the Technicolor Model 1000 — received a standing ovation. •

* * *

"One World of Welding" Fills A Challenging Dual Purpose

☆ Eutectic Welding Alloys Corporation wanted a corporate film to serve a variety of purposes. It must tell the story of welding, and yet simultaneously inform and interest both welding engineers and people who have never seen a welding torch. They wanted to use it as a sales tool, a training aid and as a visual aid in vocational schools, trade shows and seminars.

The resultant *One World of Welding*, produced for Eutectic by MPO Videotronics, successfully combines the needed ingredients and also tell the corporate story of Eutectic at the same time.

A "case history" approach was

Preview Notes: New Films for Industry

selected, and five were filmed on location to show the wide range of Eutectic products and capabilities along with the important contribution of maintenance welding to industry.

The first of the situations illustrated the quick response of a Eutectic technical representative in putting a bulldozer back into operation quickly and economically with Eutectic equipment and processes.

Another case history took the film crew to Dos Bocas Dam in Puerto Rico, where a huge pelton runner had become badly worn by constant abrasion. In this case, the film demonstrates how the expensive bucket was repaired using the Eutalloy process.

Following the presentation of the case histories, the film con-

tinues on to document Eutectic's world-wide facilities, the versatility of its representatives and the role played by the Eutectic Institute of the U.S. in the development of welding technology.

One World of Welding is currently being shown to diverse audiences in a number of English-speaking countries. And, the sound track is being recorded in several other languages for viewing throughout the world. •

* * *

Atomic Energy Commission Has Four New Free-Loan Films

☆ Four new motion pictures on power reactors, accelerators, solar eclipse research and "spinoff" applications of nuclear developments have been made available by the Atomic Energy Commission for free-loan, for high

schools, colleges, industrial organizations and other public and governmental groups.

The films, all in color, are: *Solar Eclipse Expedition*, 32 minutes, semitechnical, produced by the AEC; *Atom Smashers*, 18 minutes, produced by Handel Film Corp.; *The New Power*, 45 minutes, from AEC; and *Sandia Spinoff*, a semitechnical 15 minute film from AEC's Sandia Laboratory.

The films, which are also available for educational and non-sponsored telecasting, may be borrowed from AEC's film libraries.

Solar Eclipse Expedition uses animation to show what scientists look for when they study the sun's corona during an eclipse and describes three major experiments of the 1966 Solar Eclipse Expedition and discusses the data derived from the studies.

Atom Smashers is an introductory summary of the principles, purposes and methods of particle accelerators used by physicists to study the nature of atomic particles.

The New Power tells how the National Reactor Testing Station in Idaho is furthering the AEC's quest for economic nuclear power.

Sandia Spinoff demonstrates how high reliability requirements in the U.S. nuclear programs have resulted in scientific developments at AEC's Sandia Laboratory which have peaceful "spinoff" applications for hospitals and industry. •

* * *

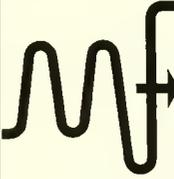
World's Largest Hydro-Electric Story Told in New Crawley Film

☆ The dramatic story of the world's largest single hydro-electric power project is told in a new motion picture called *Power In Perpetuity*, produced by Crawley Films.

Color photography and detailed animation combine to illustrate the vastness of the Canadian project in the wilderness of central Labrador, 650 miles from St. John's Newfoundland.

The film was premiered in Montreal before about 600 members of the Engineering Institute of Canada and the Canadian Institute of Mining and Metallurgy.

Prints of the 20-minute film may be obtained in both English and French through Modern Talking Picture Service, 1875 Leslie St., Don Mills, Ontario, and their Montreal and New York offices. •



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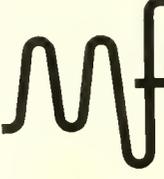
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MOTION PICTURES
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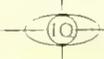
PUBLIC RELATIONS
ADVERTISING
MARKETING
TRAINING

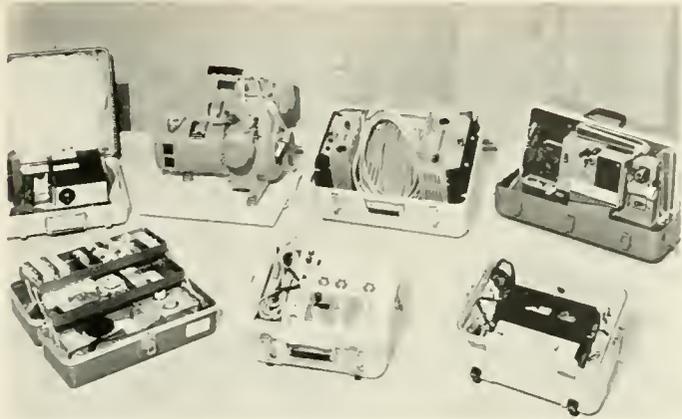
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Matt Farrell Productions, Inc.
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Phone: 212/683-8358

CHARTER MEMBER

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Modular Audio-Visual Unit (MAVU) includes these watertight modules.

Compact A-V Unit Provides Remote Area Communications

☆ U.S. personnel engaged in training and education of village inhabitants in underdeveloped areas are being aided by a new audiovisual communication system called Modular Audio-Visual Units (MAVU).

The MAVU system, developed by the Sensotec division of Scientific Advances, Inc., incorporates several separate lightweight watertight modules which can be easily transported through any kind of terrain and climate conditions. A complete MAVU system consists of a public address unit, AM short-wave radio, tape recorder, 35mm slide projector and silent/sound movie projector. The system includes its own power generator for use where no other power is available, and is made of standard components to make field operations and maintenance as simple as possible.

An auxiliary module with the system contains various accessories including public address speakers, a transformer, a movie film case capable of carrying four 2,000 foot reels, a gasoline can, a 12-volt inverter, a 28 volt inverter and a tool kit containing wrenches, extra bulbs, belts, fuses and the like.

While the system has only

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been in use for a year, it has proved valuable for several different applications. Among these are communications and education (teaching health and sanitation habits), civil action support, training of troops on bivouac, entertainment and psychological operations.

Development of the system arose from requests from U.S. personnel for a system which could be easily transported into remote areas where vehicles could not travel. Original research on the project was performed by the Battelle Memorial Institute, of which SAI is a subsidiary.

Additional information about the MAVU systems may be obtained by writing Scientific Advances, Inc., Sensotec Division, 1400 Holly Ave., Columbus, Ohio 43212.

Target Audiences Shown in TvB's "Time of Television"

☆ Every advertiser has his own target audience to reach and each audience has its own television viewing pattern. Knowing these individual patterns, the advertiser can see alternative and additional opportunities to reach his own target audience.

The target audience is the subject of the Television Bureau of Advertisings' latest film entitled *The Time of Television*. Written by George Huntington, the film was produced by Torricelli Productions.

The film includes TvB-originated research into the media habits of people in general and the television viewing habits of individuals. TvB looked behind these patterns to help the advertiser predict still more patterns. Additional information on the film may be obtained from the Television Bureau of Advertising in New York City.

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★ LIVE SHOWS ★ MEETINGS ★ SEMINARS ★ MANUALS ★ PRINTED
MATERIALS ★ ALL FORMS OF SALES TRAINING, PRODUCT, INSTITU-
TIONAL AND TECHNICAL PROGRAMS



Electronic training system being evaluated for Ford service specialists uses split-screen multiple-choice questions and push-button responders.

Ford Evaluates Service Training Tools

SERVICE TRAINING of technicians and repairmen who are being counted on to keep the worldwide flood of new cars, appliances and consumer products working in the home, office and shop may well be the major concern of most manufacturers today. The millions expended for service education and training are under constant check to make sure that information on these products is really getting to the service trainee.

The Ford Motor Company's Ford Division is, for example, evaluating a new training program approach which incorporates student "responders" and specially prepared color slidefilms projected simultaneously by two projectors on a split screen. Visuals and an accompanying sound track introduce service personnel to aspects of electrical, mechanical and hydraulic systems used in the company's new cars and trucks.

"Insuring Active Participation"

E. P. Williams, Ford Division national service manager, explains that "the response system was studied to improve service training by insuring active participation by each technician attending the classes."

"With increasing numbers of safety features and a greater number of convenience items being built in today's automobiles, the key man in continuing consumer satisfaction is the service technician who keeps the car operating at the designed high level of performance and safety."

The "system" was explained to members of the National Automobile Dealers Association conference held January 26-31 in Las Vegas. It is being studied intensively for use among specialists in Ford dealerships across

the nation. Here's how it works:

Half the screen may show a wiring diagram, the other half the actual wiring as installed in a Mustang or Cougar. Or one

half may be used to show, step by step, a trouble shooting schematic or action sequence while the other half shows the corresponding part of the automobile as a color photograph. Small parts are magnified to fill the screen. This makes it possible for a whole class to inspect closely a relay, or the face of a set of worn points, or the interior of a small vacuum valve.

Parts Compared to the Dials

Typical illustrations show wear patterns in differential gears, adjustment techniques and angle measurement techniques with dial readings on one screen opposite the indicated action on the other. Many of the smaller parts and complex adjustment steps are shown much more effectively on the screen than on an actual automobile.

After each key point is introduced the student is asked a mul-

iple choice question which he answers by pressing the appropriate button on Raytheon's Edex responder. This device records and scores the individual student's answers and gives the instructor a continuous indication

This is accomplished with four of their collective performance meters on the Edex responder console. Each represents one of the four possible answers to the question posed on the screen. The meters indicate what percentage of the class selected each possible answer. Should a particular class score below an acceptable norm the instructor can stop the automatic projectors and personally take over the instruction explaining the point.

The color slidefilms were produced by the Ford Training Service Department and Raytheon Learning Systems Company.

* * *

Stanley Works Releases Two Useful New Films on Carpentry

☆ Two new films on carpentry for use in schools have been released by the Educational Department of The Stanley Works, New Britain, Conn.

The Router and *The Dovetail Fixture*, both 12½-minutes in length and in color, were produced by Visual Instruction Productions, a department of Victor Kayfetz Productions, Inc., New York.

The router film shows the high speed power tool for cutting and shaping wood, plastic and non-ferrous metals. The film presents the nomenclature of parts of the router, their functions, the setting up of the router, and the actual cutting operations. Safety precautions are stressed throughout the film.

A unique Projected Presentations system of film-making is used to achieve multi-media effects. Life action, stills and captions are combined all at once in many shots.

The Dovetail Fixture deals with the accessory used with router for making dovetail joints. The film shows the parts of the dovetail fixture, how it is set up and how it is best used.

16mm color sound prints of these films (at \$15 rental fee; \$150 purchase price, each) are available from Visual Instructions, 1780 Broadway, New York 10019. 8mm "single-concept" color prints on the electric router and dovetail fixture will also be available at a later date.

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Prudential's Physical Fitness Film Has 15 Stars of Baseball

☆ *The Name of the Game Is . . . Baseball*, a skills and fitness film starring 13 of the nation's top baseball stars from both leagues, had been released for nationwide showing by its sponsor, the Prudential Insurance Co.

Prudential sponsored the 28-minute color film as a public service with the cooperation of the President's Council on Physical Fitness, the office of the Commissioner of Baseball, the American League, the National League, and Little League Baseball, Inc.

Stars of the film include the Cardinals' Orlando Cepeda and Bob Gibson, the Red Sox' Rico Petrocelli and Carl Yastremski, the Twins' John Roseboro and Jim Perry and the White Sox' Tommy Davis and Joel Horlen.

Also featured in the film are Bill Mazerowski of the Pirates, Brooks Robinson of the Orioles, Hank Aaron of the Braves, Tommie Agee of the Mets, and Jim Wynn of the Astros.

Each is shown in exercise and game action, as well as giving tips on position playing to his counterpart from the Little League.

Game action in the film was taken partly from the 1967 World Series between the Red Sox and Cardinals. More is from the Little League World Series between West Tokyo, Japan and North Roseland, Ill.

The film is narrated by sportscaster Curt Gowdy and its executive producer was David W. Lupton, president of Contact Marketing, Inc.

Copies of the film are available on a free loan basis to schools, colleges, service clubs, the Little League, and other groups interested in youth, sports, or physical fitness.

Distribution, scheduling and servicing of the film is being handled by Modern Talking Picture Service, Inc.

Gale Sayers Stars in TV Film on Children's Dental Care

☆ Gale Sayers, Chicago Bears' star halfback, is the star of a five-minute motion picture recently released to television stations across the country.

No Time to Lose is designed to reach children and adults of all social groups, and encourages regular dental care. "Many underprivileged groups do not realize how important — and available — good dental care is," said a spokesman for the American Dental Association, sponsor of the film.

The film is one of several made for ADA by Gilbert Altschul Productions to stimulate interest in dental care.

In *No Time to Lose*, Sayers tells the viewer, "You have to be in top condition to play professional football. And that means good health — including dental health."

Additional information and availability of the film may be obtained by writing American Dental Association, 211 E. Chicago Ave., Chicago, Ill. 60611. •

PROFESSIONAL SALESMEN: (CONTINUED FROM PAGE 122) automatically, *How to Sell Casualty Insurance Successfully* dramatically and effectively teaches Farmers Insurance agents the tools and intricate techniques of successful selling.

The program, about two years in preparation, was recently inaugurated through carefully prepared presentations in every Farmers sales region to give each man a first hand look at it.

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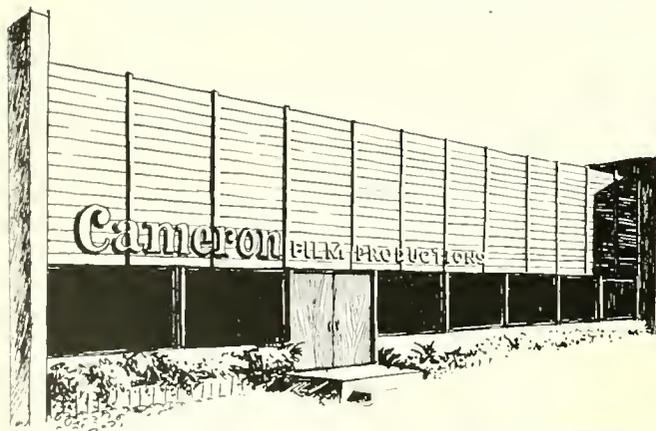
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Laboratory Forum: What's Ahead in 8mm

We're Ready to Meet the Needs of Our Customers

by Jack West, DeLuxe/General Film Laboratories

☆ I'd like to ignore the term "8mm" altogether — and dwell on laboratory business philosophy, since the two are very much intertwined. We must emphasize the word "business" when we talk about the laboratory. The laboratory is not a creative force. We don't write scripts, hire talent, pick camera angles, determine lighting, or even select film stocks.

Our *business* is to take a product which has been created by a producer and then make copies by various means.

Just as a printer does not determine the content of a book that he prints, the laboratory does not determine the content of the pictures it prints.

If all our customers shoot 35mm Eastmancolor negatives, then we're going to gear our services on this basis of handling this type of stock. Whatever we do must be determined by customer demand.

We must understand the market, customer needs, and the potential for growth in the particular medium. We must also determine if we can earn a return on our investment for the particular machinery required.

This leads into the subject of 8mm. It was not promoted by the laboratories for the most part. Instead, it was promoted outside the laboratories.

Over the past few years the laboratories have been gearing to meet the needs and demands for 8mm and now Super-8.

Much planning and thought is going into this as well as a great amount of research. You must determine first, do you want to offer this service. And, having obviously answered "yes", you then must determine where you are going to place the equipment because space is always at a premium in a motion picture laboratory. And then — the engineering — how are you going to put the equipment in the laboratory — how will you operate it? If you're going to handle 8mm and Super 8, you must make provisions for different developing.

The laboratory must also take into consideration the problem of slitting to a very narrow width, a piece of film that has much more rigid tolerances than 16mm or 35mm. We must also determine how we're going to inspect the product that we turn out in 8mm or Super 8 width.

At DeLuxe/General Film Laboratories, we are in the process of installing equipment and offering Super-8 and 8mm film services. We will be offering both reduction and contact printing, in Super 8 — with either optical or magnetic track. Whichever way the major requests of producers turn, we'll be prepared! ■

Simplicity is Keynote for Super-8 at Technicolor

by Fred Detmers, Technicolor Corporation

IT HAS ALWAYS been Technicolor's objective to make color motion picture presentation as simple as possible. A new phase in the progress of Technicolor is now being entered with the introduction of the cartridge loading Super-8 sound motion picture projector.

With the introduction of the projector, Technicolor is also making available the volume manufacture of color Super-8 prints with optional sound to service this exciting new market.

In order to enter volume production most rapidly and efficiently in the Super-8 format, it was decided to make the fullest possible use of existing 35mm machinery. After due consideration of various formats, a method of printing three side-by-side images in the center of a 35mm strip was

devised. In this system, the 35mm perforations are used for print manufacture.

The system has the virtue of using available raw stock, adding the Super-8 perforations as the last step before slitting. This system has the widest versatility and can be used for either silver or dye optical sound tracks or for the application of magnetic sound tracks. Within half a year's time, the volume of Super-8 production has approached that of 16mm non-theatrical production of only a few years back.

After 52 years, Technicolor is still growing in experience and methods and will continue to explore all ways of manufacture of Super-8 prints and to adopt those most economical and best in quality to service the needs of its customers. •

THE SCRIPT as Common Man

by Spencer Bostwick, Planfilm, Inc.

IT MIGHT BE SAID that today's society is an arena for the Scientist-Engineer versus the Common Man. The Common Man, in this sense, is anybody who appreciates what the Scientist-Engineer accomplishes, but wants these accomplishments to benefit as many people as possible in as many ways as possible.

For example, plans have just been announced for a giant atomic electric power station on Chesapeake Bay. It will generate vast quantities of low cost power, create employment, and double the tax income of the county where it's being built. This is a notable science-engineering feat. But, the Common Man is also concerned with possible air pollution, death to fish life, the aesthetics of the plant buildings and stacks, and new demands on local schools and highways.

Howard Johnston, president of M. I. T., recently spoke of the conflict between Scientist-Engineer and Common Man. "Nobody disputes the value of technology but quite often it has operated without the long-range vision necessary to provide a total atmosphere conducive to man's development. We can no longer afford technological breakthroughs that do not consider the costs imposed on the human system in which they operate. If we can create "a new and higher quality of daily living . . . we will have succeeded in making this country a more interesting model for others to examine" (Life, April 7, 1967).

From where I sit, the script writer can do a little something about all this. Most of my scripts have to do, in one way or another, with the accomplishments of the Scientist-Engineer, as might be expected in the America of mid

1960's. The usual assignment is to talk about these exclusively.

But, as Common Man, I respond to their broader significance. I want to discover their social meaning — find out how they add to Johnston's "new and higher quality of daily living". A kilowatt of power is not just a kilowatt of power. It may put an Educational TV program on the air, power an artificial kidney machine, bring the stars nearer, make a cancer cure closer.

And its generation will create problems that the script writer should face up to even if no solution is in sight. The very fact that they are squarely faced may help the Scientist-Engineer mitigate them somewhat in the next power station he designs.

I don't mean the script writer should try to make his assignment something it isn't or be a nuisance of a bore. For better or worse, it is a technological society and we have to live with it.

But I think that if the script writer is aware he carries the torch of the Common Man, he can enlist the help of the Scientist-Engineer to keep films for being narrow and often cold — technological statements exclusively. •

USING THE MULTI-MEDIA

(CONTINUED FROM PAGE 121)
in establishing the content, the "what" of a show, while electronics take over the operation.

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Along the Industry's Production Lines

Equipment Addition Increases CFI Printing Ability Tenfold

☆ The addition of four 16mm color picture and track printing machines, and two more multi-format color positive developing machines has increased the Consolidated Film Industries capacity tenfold, according to CFI President and General Manager Sidney P. Solow.

The multiformat developing machines handle eight different formats of color release film, one directly following another, with no machine adjustment time loss in between. Thousands of 16mm color release prints can now reportedly be delivered in a matter of days.

CFI also now has in service a 35mm to 16mm reduction printer which operates at 200 feet per minute, the first of its kind installed anywhere.

Experimentation Studio Added As Viafilm Expands Operations

☆ An experimentation studio to enable Viafilm, Ltd., to work out anticipated problems before actual shooting is one of the main features in the company's new and expanded location.

Viafilm, founded only last June, recently moved its offices and studios to 333 Park Ave. South, in New York City.

The company, headed by Ira Marvin, Zoli Vidor and Paul Heller, will continue its practice of producing "custom crafted" films, wherein a company principal stays with each job from its inception through final editing. The new experimentation studio will reportedly also be used for experimenting with new techniques in production.

Huemark Films in Larger Office, Improved Facilities

☆ Huemark Films, Inc., specialists in professional quality processing services, is now located in new, expanded quarters at 227 E. 44th St., New York, N.Y. 10017.

Adding greatly improved facilities, Huemark now has the most modern printing, optical printing and sound recording equipment available. This enables the company, according to one spokesman, to deliver 8mm and Super 8mm film with the professional quality and sound reproduction normally expected only from 16 and 35mm film dimensions.

Reela Film Laboratories' New Miami Facility in Full Operation

☆ Reela Film Laboratories' new Miami facilities are now in full swing with new equipment and a growing staff of lab personnel.

The 20,000 square foot, two story Reela laboratory is capable of turning out nearly 300,000 feet per day of color and black and white 16mm and 35mm footage. Included in the new equipment are Artisan Hi-Speed processors, Bell & Howell Model C printers, and RCA and Magna-Tech sound gear.

Complete producers' services are also available at the facility. General Manager Ted Sack notes that everything from titles and animation through sound recording and mixing to printing for release, is done under one roof.

Reela began as a production company in 1961, but has since shifted its emphasis from production to lab work with the opening of their new plant.

Anderson Production Division To Use New Mobile 35mm Unit

☆ The Howard A. Anderson Co., has formed a production division under the direction of Darrell Anderson, vice president.

The company has been retained by Fred A. Niles Communication Centers, Inc., to film Coke and Fresca commercials for McCann-Erickson with a new mobile 35mm camera unit, designed by Anderson for rugged location shooting. The compact \$75,000 unit includes self-contained electrical and lighting systems.

Alan Gordon Incorporates, Adds Three New Divisions

☆ Alan Gordon, president of Gordon Enterprises, recently announced the incorporation of the firm which will now be known as Alan Gordon Enterprises, Inc.

The professional photographic sales, rental and manufacturing firm is located in a six plant complex in North Hollywood, Calif. Founded in 1946, the company provides services in sales, rentals, maintenance, design, manufacture, modification and repair of professional photo equipment and represents the equipment of every major manufacturer.

In addition to the opening of new rental headquarters, three new divisions have been added to the company — Microfilm, Lighting and Projection.

Executive Changes Made During Dynamic Films Expansion

☆ Dynamic Films, Inc., now celebrating its 20th year, has moved to greatly expanded offices at 330 West 58th Street, New York.

Don O'Reilly, who has represented the company for several years from offices in Atlanta, has now been shifted to Detroit. William Matthews still maintains Dynamic's office in Pittsburgh.

Coincident with the moves, President Nathan Zucker has announced that Executive Producer Maurice Rapf has been named Vice President of the company.

Among other films currently in production at Dynamic are two TV Specials, one for Alcoa, and one for American Cancer Society, slated for airing later in the year.

Wilding Sets Up Creative Group Planning Board in Realignment

☆ In a move reportedly aimed at taking better advantage of the company's creative talents, Wilding, Inc. has realigned its New York staff and created a Creative Group Planning Board for the organization.

In the shifts, Robert Ford has been named vice president and eastern region manager. Assisting him will be Bill Hamilton as general sales manager, and Frank Gero as creative director.

Other changes include the opening of a sub-branch in Washington, D.C., to be headed by John Bennowitz, formerly the executive producer in New York.

Telic Expands Studio, Office Facilities, Include Art Gallery

Telic, Inc., has expanded its offices and studios in the Film Center Building, 630 Ninth Avenue, New York.

Several stages, an equipment research department, expanded screening room, film storage facilities and executive offices are among the new improvements, while several departments formerly on other floors of the building have been relocated into the expanded and redecorated facilities. A rapidly expanding TV commercial department has been reactivated, and more room has been provided for the company's 8mm division.

Leading into the new offices is an attractive anteroom where President Woody Siegel and Vice President Ed Boughton have established an art gallery which will bring the artistic talents of out-of-town audio-visual people to the attention of the New York corporate and agency film scene. Currently on exhibition are paintings by Dick Garland, a photographer, and Steve Mancini, a writer, both of Telic's long-time client, Armstrong Cork Company.

Videotape Center Opens West Coast Branch in Culver City

☆ A West Coast branch office at the MGM Studios in Culver City has been announced by Videotape Center, New York. The newly formed operation will produce commercials and programs on tape on location anywhere in the western part of the



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NEWS OF STAFF APPOINTMENTS & A-V INDUSTRY DEVELOPMENTS

Porcello Named Vice President of F&B Ceco of California

☆ Carl Porcello has been appointed vice president/general manager of F&B Ceco of California, Inc., according to an announcement by Arthur Florman, president of F&B Ceco Industries.

In announcing the appointment, Florman noted, "In only four months of operation, the amount of business we are doing in Hollywood has far exceeded our expectations, and their equip-



Carl Porcello

ment inventory, personnel, etc. are being doubled and re-doubled. We have the highest hopes for Carl and for the future of F&B Ceco in California."

Coincident with Porcello's appointment, Henry (Hank) Maynes, from the New York camera room was named head of the camera rental department in Hollywood, and in New York, Frankie Suarez has succeeded Porcello as head of the New York camera rental department.

Arthur McLaughlin Named New Association Films Division Head

☆ As part of its corporate expansion program, Association Films recently named Arthur McLaughlin general manager of its theatrical film division, according to Robert D. Mitchell, Association president.

McLaughlin, who has been in the motion picture business for a number of years, will be responsible for coordinating the distribution of sponsored (free-loan) short subjects to theaters from exchange centers in 32 cities.

McLaughlin will also supervise the marketing of shorts to theaters, the adaptation of non-theatrical subjects to theater standards, and will be an account supervisor.

Tom Pyle to Audio Productions as Communications Specialist

☆ Tom Pyle has joined Audio Productions, Inc., of New York and Los Angeles, as communications specialist and account supervisor, it has been announced by Peter J. Mooney, president.

Pyle will participate in Audio Productions' consulting service for the early pre-production analysis and programming of audio-visual presentations, multimedia packages and instructional systems. He was formerly associated with John Sutherland Productions as vice president, sales, and associate producer.

William Claxton Joins MPO

☆ William Claxton, a still photographer whose fashion film, *Basic Black*, won a Cine Golden Eagle in 1967, has joined the staff of television commercial producer, MPO Videotronics, Inc.

Claxton will serve as a director at the studio. Before entering the TV commercial field, he was a free lance photo-journalist working for *Life*, *Look*, *Post* and other leading magazines.

Claxton's work in TV commercial include the spots for Bishop Industries' "Plus White", which feature an optical device to produce blinding flashes coming from the teeth of Plus White users.

McNally Joins Wilding, Inc.

As Vice President of Finance

☆ David R. McNally is joining the staff of Wilding Inc., as vice president of finance. The move, effective March 4, was announced by Daniel B. Gallagher, Wilding president.

McNally joins Wilding from its parent company Bell & Howell Co., where he was assistant vice president of manufacturing for the Photo Products Group.

Mann Joins Take Ten, Inc.

☆ Gary Mann, former producer for the Melody Top Theatres and the Mill Run Playhouse, has joined Take Ten, Inc., Chicago, as associate producer.

Mann, a talented singer, actor and dancer formerly was a producer for Melody Top Theatres in Milwaukee and was a founding producer of the Mill Run Playhouse in Niles, Ill. in 1965.

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Howard V. Turner Promoted to Manager DuKane A-V Division

☆ Howard V. Turner has been promoted to manager of DuKane Corporation's Audio-Visual Division.

A Bradley University graduate, Turner has been sales manager of the division for the past seven years. He is a member of the National Audio-Visual Institute, and is a former vice president of the Sales Marketing Executives of Chicago.

* * *

Shirley D. Smith Joins Modern Talking Pictures as Consultant

☆ Shirley D. Smith, veteran public relations executive and a former director of the Public Relations Society of America, has joined Modern Talking Picture Service as a consultant on public relations and public service projects.

Widely known throughout the public relations and advertising field, Smith has been active in the PRSA for many years and most recently was in charge of public relations and membership for the Advertising Federation of America.

* * *

Henry Ushijima Elected 1968 President of Chicago Unlimited

☆ Henry Ushijima, president and executive producer of Henry Ushijima Films, Inc., has been elected 1968 president of Chicago Unlimited, Inc. ("the voice of the audio-visual communications industry in Chicago"). This is Ushijima's second term as president of CU, having served the post in 1959. He succeeds George Stone, WEFM program director, who was elevated to chairman of the board for CU.

Other officers elected include first vice president Alan M. Fishburn, owner of Alan M. Fishburn Productions; second vice president Eloise Kummer, performer; secretary Joy McLellan of A-Plus Inc.; and treasurer Jack Russell.

Film studios are represented by Gil Altschul, Rolf Brandis (Niles), Richard Creyke (Coronet), and Cal Dunn.

* * *

Berkey Video Names Larry Lippman VP-Sales Manager

☆ Larry Lippman has been appointed vice president and sales manager for Berkey Video.

Prior to his appointment, Lippman was vice president of Berkey Eastern Effects, a division of Berkey Video Services, Inc.

Palius Named Vice President Marketing at Berkey-ColorTran

☆ Kenneth M. Palius has been appointed a vice president at Berkey ColorTran, a division of Berkey Photo Inc. In his new assignment, Palius will direct the marketing and development program for the company.

Before joining Berkey ColorTran, Palius had been with ABC Television (New York) for 19



Kenneth M. Palius
marketing v.p. for ColorTran

years in various capacities. He worked as lighting director for 13 years and TV technical supervisor for the past two years. He covered many major attractions for ABC, including the Luci Johnson wedding, the 1964 republican and Democratic Conventions as well as the 1968 Summer Olympics.

* * *

Ernest Merker Named VP for RPL's Total Sound Services

☆ Responsibility for the quality of original sound recordings, mass tape duplications, sound tracks for motion pictures and slidefilms, and specialized creative sound packages, has been assigned to Ernest W. Merker, recently named to the new post of vice president, engineering and operations, at Recorded Publications Laboratories (RPL).

In his new assignment Merker, RPL's chief engineer for the past 13 years, will continue to supervise the equipment and production aspects of existing audio-visual sound media, and explore and design new equipment and methods that will expand the usefulness of developing techniques (such as sound and film cassettes).

* * *

Donna Johnson Joins LaRue

☆ Donna Lee Johnson has joined LaRue Films, Inc., as an associate producer.

Miss Johnson moved to LaRue from Academy Film Productions.

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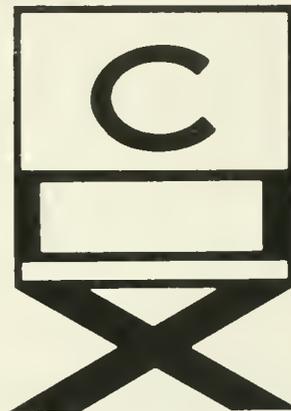
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• PENNSYLVANIA •

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Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St.
Philadelphia, 19107. Phone: 215/
923-0650.

J. P. Lilley & Son, Inc., Box 3035,
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The Jam Handy Organization, Pitts-
burgh. Phone: ZEnith 0143.

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☆ Silent cinematography, pro-
ducing sound film and the film in
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textbook written by John Mercer,
chairman of the department of
printing and photography at
Southern Illinois University.

Entitled *An Introduction to
Cinematography*, the text lists
subjects under 54 subheads in-
cluding light and lenses, film
stocks, light measurement, expo-
sure and film editing. The 198
page text contains 130 illustra-
tions.

Author Mercer says he first
wrote the material in syllabus
form in 1956 and has used it in
his photography classes since that
time, revising and updating it
periodically.

Since its recent publication by
Stipes Publishing Co., in Cham-
paign, Ill., the book has been
adopted for use as a text at the
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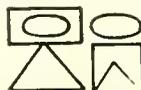
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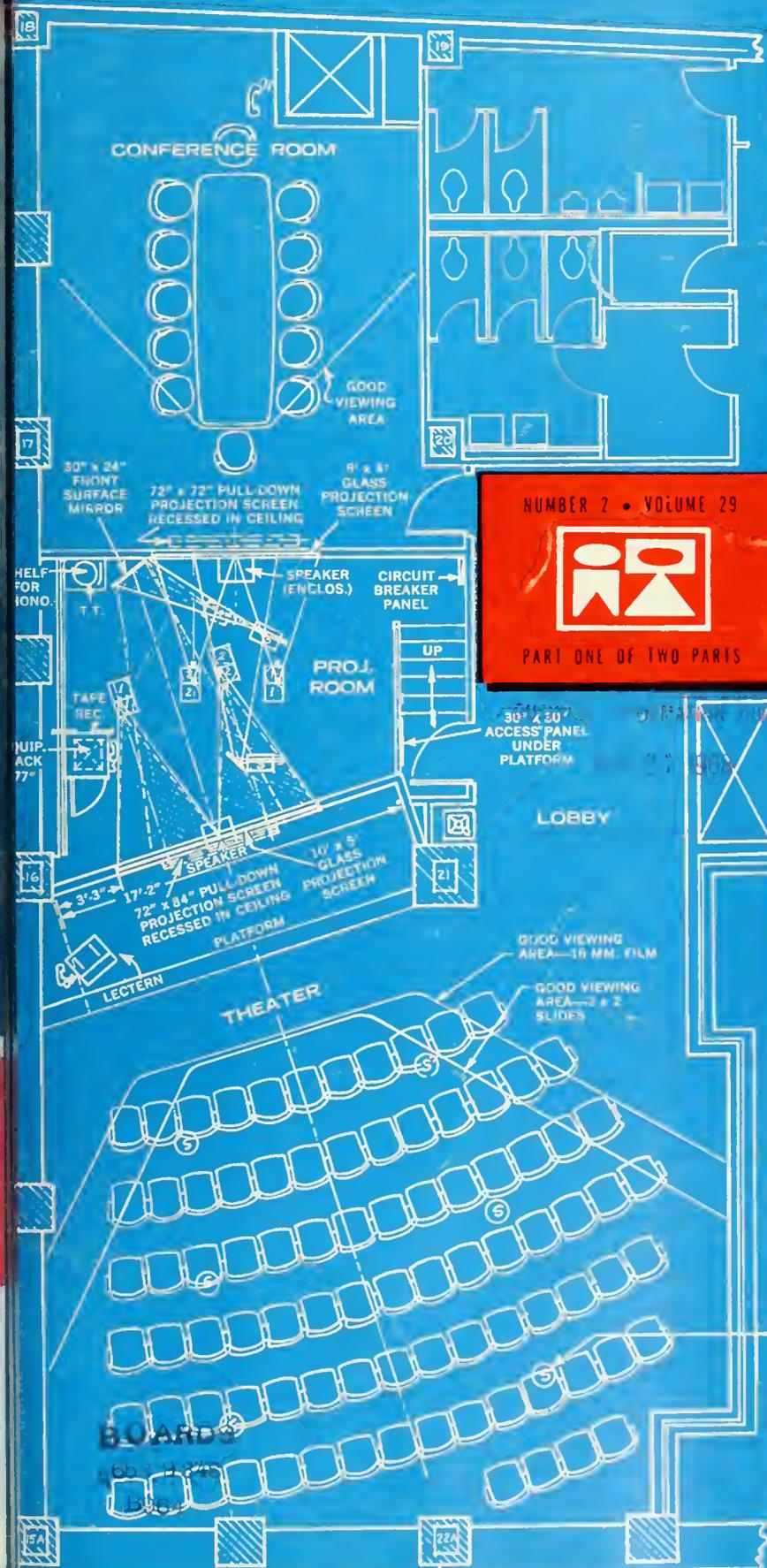
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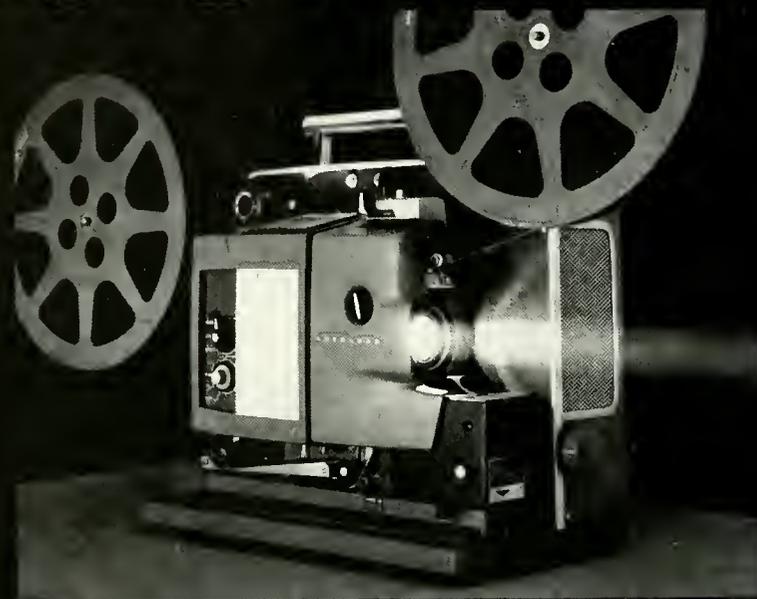


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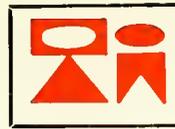
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Plus: The National Directory of Audiovisual Dealers

This Month's Cover "blueprints" the featured editorial content of this edition, including the special section, "Part 2: Audiovisual Facility Design" on the work of audiovisual systems specialist Hubert Wilke. Other a-v design features are on pages 36, 37, 39 and 40.

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ARRIFLEX at work — ONE OF A SERIES



Mr. Gerald Hirschfeld, A.S.C.

The hand-held **ARRIFLEX® 35** gives a new freedom to filmed color TV commercials

Among the many pioneers of the new visual in color TV commercials, Gerald Hirschfeld, A.S.C., finds the hand-held camera, a responsive and creative tool.

Hirschfeld is Vice President and Director of Photography for MPO Videotronics, Inc.; his working day is occupied with shooting commercials for some of the nation's leading advertisers... soap, cigarettes, foods, automobiles... the works!

He experimented with videotape when this medium became practical, but found it limiting. Why? "...bulky, inflexible and extremely costly equipment; fairly rigid editing and limited effects possibilities," he reports. "The film story made with a hand-held camera in remote locations, with background effects added in the studio, and finally honed down to size by the hand of the skilled editor, offers far more versatile and creative results than can tape."

Hirschfeld looks on a TV commercial as a short film, whose purpose is to grip attention, persuade and sell. Adopting the techniques of the "new wave," he closes in, follows action, invests the scene with the conviction of life itself. With this kind of treatment, even a tripod is a cumbersome limitation, and is discarded. Hirschfeld hand holds the camera, moving swiftly and fluidly from face to face, from action to action, demanding—and getting—lifelike situations that come across the TV screen with convincing appeal.

Case in point, a shipboard commercial for Parliament cigarettes. The script called for a nighttime party scene. Hirschfeld took his crew, 30 quartz-iodine ColorTran lamps, two small generators, and one camera aboard an 85-foot yacht. "We wanted the realism of total mobility," Hirschfeld states. "Only one camera was used, but, since it was hand-held, we could move to whatever position was called for in the script. In fact, virtually no spot on the boat was inaccessible to us."

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Commissioner of Education to Keynote NAVA Convention

☆ The U.S. Commissioner of Education, Harold Howe II, has accepted an invitation to deliver the keynote address at the National Audio-Visual Association's 1968 convention to be held July 13-16 in Washington, D.C.

In a simultaneous announcement, Harry McGee, NAVA exhibit manager, reported that plans this year call for exhibit hours on Saturday, July 13, to be reserved for dealers and manufacturers' representatives, and Sunday through Tuesday to be open to professional A-V users in education, industry and religion.

* * *

Naval Photographic Center Celebrating 25th Anniversary

☆ The Naval Photographic Center in Washington, D.C. is planning a gala celebration of its 25th anniversary with special ceremonies on June 3.

The center is inviting inquiries as to reservations for the program of events which will in-

clude honors and ceremonies, films and an anniversary ball. •



Peter G. Peterson, heads Bell & Howell board.

Peterson Named B&H Chairman, Charpie Appointed President

☆ Peter G. Peterson, president of Bell & Howell Company, has been elected Chairman of the Board and Chief Executive Officer. Robert A. Charpie, formerly president of the Electronics Division of Union Carbide Corporation, has been elected president of Bell & Howell Company, and will be a nominee for a Bell & Howell directorship.

Peterson joined Bell & Howell in 1958, was elected president in 1961, and chief executive officer in 1963.

Charpie has been associated

with Union Carbide Corporation since 1950 when he joined the



Robert A. Charpie, president of Bell & Howell.

staff of the Oak Ridge National Laboratory as a physicist. He was appointed director of the Reactor Division in 1958 and in 1961 moved to Union Carbide's New York offices as manager of advanced developments. In 1963 he became general manager, development department, and in 1964 was appointed director of technology. Since 1966 he has served as president of the Electronics Division of Union Carbide.

* * *

☆ The American Film Festival will be held at the New York Hilton from May 28 to June 1. •

UFPA Changes Its Name to University Film Association

☆ Effective March 25, the University Film Producers Association became the University Film Association, according to an announcement by the organization's President, Dr. Raymond Fielding of the University of Iowa. The association, now in its 23rd year, represents film teachers, producers, researchers and administrators on American university campuses.

The name change follows an affirmative vote by more than 2/3 of the membership, and reflects the broadened base of the association's membership. A recent survey conducted by U.F.A. revealed that more than 50% of its members are engaged at least part time in film teaching.

The University Film Association also represents American film professors overseas as the official U.S. member of the International Congress of Schools of Cinema and Television.

Membership in the organization is open to both American and foreign film teachers, producers and administrators. Headquarters of the association is at the Division of TV-Radio-Film, University of Iowa, Iowa City at the University of Iowa.

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THE ROLE OF AUDIOVISUAL SYSTEMS

Introduction to Design Concepts in These Pages: by O. H. Coelln, Publisher

THE NEED TO TRANSMIT, receive and evaluate today's "exploding" informational data has made it imperative for management in both education and industry to explore new concepts in the handling, analysis and presentation of such material.

During the past decade, improved sight/sound techniques have greatly changed methods of presentation as well as drastically redefined the process of decision making. Corporate board rooms, institutional auditoriums, training and general meeting areas have taken a "new look", reflected in these pages.

Today's Trends in Audiovisual Projection

Basic tools, such as the familiar easel and chart, are supplemented by vivid, automated new sight/sound equipment.

Quieter, more efficient projectors, now often concealed within "rear-screen" projection areas, no longer compete with the speaker's voice or distract by their operation.

The "darkened room" is no longer needed to assure acceptable viewing of bright screen images of either films or slides.

Automated advance and selection of visuals has virtually eliminated the call for "next slide, please" in meeting rooms.

Meetings move with swift precision and the increasing amount of data required for management decision has versatile, back-up automatization via quickly-selected films, slides, microstrips or videotapes.

Facilities Are Functional and Flexible

Today's presentation facilities are being designed to provide utmost functional and flexible advantages. In these designs, viewing angles are predetermined to assure optimum visibility from any position in the board room, auditorium or other areas.

Lighting of such facilities, most often recessed and with dimmer control, is evenly distributed and unobtrusively adequate. Microphones are "floated" from ceilings to pick up, amplify and record or re-distribute the spoken word. Walls in such areas are completely functional: designed for pin-ups, tackboards, chalkboards and/or built-in display panels with flexible seating arrangements that permit viewer movement in any direction.

The Wider Demand for Rear-Projection

Wider utilization of rear projection in such facilities helps avoid distraction; room lights can be left on or slightly dimmed so that meeting leaders can point up key data on projected images, with no distracting shadows from front projection lamp beams.

Especially notable in today's a/v communication developments is the trend to multi-screen concepts. Through simultaneous projection of several images on a single screen, product or design modifications are evaluated through side-by-side comparison; budget figures may be compared year-to-year; history, geography, science . . . all benefit from multi-screen imagery.

The integration of audiovisuals into a total system now permits fingertip remote control

by meeting leaders or trainers with the full range of sight/media available to support the presentation. It is these and related techniques which are now being considered as integral parts in the whole concept of presentation room design.

The New Meaning Behind "Need-to-Know"

Addressing the Industry Film Producers Association at their 8th annual conference last fall, Lt Colonel J. C. Stokes, Chief of the Presentation Division, U.S. Air Force underscored the importance of today's data presentation capabilities with these words:

"Need-to-know" assumes new meaning when security disciplines become more sensitive and acute in a global, fast-response A-V COM network. The coordination process demands greater speed in the decision time cycle.

"Current management tools are barely able to surmount today's tide of complex data. Cascading communications threaten to swamp decision-making management. In contrast to dissemination of raw data, the new tools among the A-V media are needed to facilitate data assimilation and to provide synthesis for evaluation. *Data reduction is not alone the job of the computer.*"

What Business Can Expect in the Future

It is in this mode that both institutional and corporate managements approach their problems of basic design of presentation facilities. And the future impends with the probability of sight/sound transmission via satellites, uniting overseas operations, speeding need-to-know information from yesterday's "far" continents within seconds of origination. Those involved in long-range planning of corporate or educational facilities of "tomorrow" must also consider provisions for electronic distribution of both aural and visual material throughout a building, as well as between domestic and international offices.

Closed-circuit television is one "built-in" facility certain to become a part of corporate life in the 70's. Executives at far-flung locations, both at home and abroad, can be prepared to *see and hear one another* and to view films, videotapes, slides and the growing array of media available to translate and report needed information. And, as an increasing amount of marketing information is turned out by the computer, tied into a variety of cathode ray displays, an entirely new dimension is added to the pictorial aspects of electronic distribution. It is not too soon to consider how such computerized display units may affect the overall planning of board, conference and training rooms.

The Satellite Unites Overseas Business

Nor can the advance planner overlook the probability of specially-designed corporate information display areas which serve as "strategic" centers or "decision room" in which up-to-the-minute information from computers as well as "live" data from the field can be flashed on-screen at the press of a button.

Practically speaking, the economic aspects (CONTINUED ON THE FOLLOWING PAGE TWO)

THIS IS PART TWO: 16 PAGES
OF ISSUE TWO · VOLUME TWENTY-NINE
OF BUSINESS SCREEN MAGAZINE

The Design & Engineering of Audiovisual Systems to Serve Industry & Education

☆ ☆ ☆

Concepts for Today's Needs & the Future

A Portfolio of Recent Designs
Created by Audiovisual Consultant
Hubert Wilke and His Associates



(CONTINUED FROM THE PRECEDING PAGE ONE) of providing for such electronic distribution systems within new buildings are extremely favorable, requiring only cabling, conduit runs and outlets. This can be done at a minimum of cost during erection phases. At the same time, it is important to note that *techniques and concepts of the future will, to a considerable degree, supplement rather than replace facilities in use today.* Despite today's (and tomorrow's) advanced tools, the easel, flip chart, the pin-up display and the multi-dimensional projection devices of today will continue to provide invaluable aid to management for years to come.

Get the Best Today; Prepare for Future

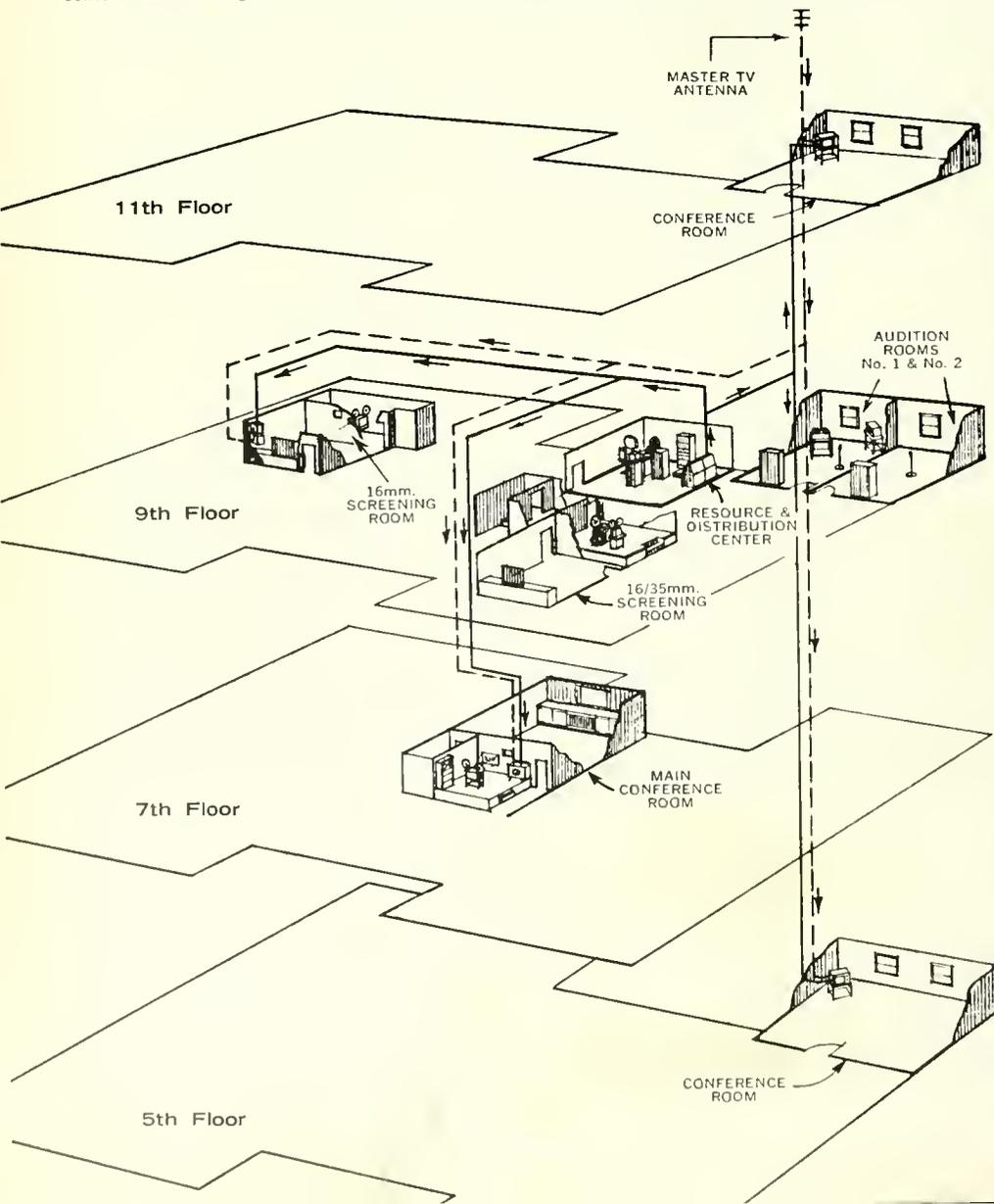
With foresight and judicious planning by architects and designers, based on careful analysis of those concepts which must be re-

tained as well as those to be added in years ahead, it will be possible to profit by the best of today's proven tools and to be prepared for those to come.

Looking to the future, there is little doubt that before the student of the mid-seventies enters the business world, he will have been exposed to a myriad of audiovisual tools and techniques, familiar with instructional television and with filmed lessons. There are already over 150 information retrieval and display systems within modern elementary and secondary schools and in our institutions of higher learning. Many more are in the planning or building stages.

In planning its own presentation and communication facilities, can management be any less prepared to include provisions for already existent media as well as thinking ahead to the electronic innovations which impend? •

PROJECT "X" pictured in the sketch below is in the planning stages. Created for a nationally-known advertising agency, this layout involves the electronic distribution of audiovisuals to four specific floors within a multi-tenant office structure. Since the client does not own the building but occupies space scattered throughout its premises, the centralized distribution facility on the ninth floor feeds to selected conference/screening rooms on floors above and below as pictured in this plan by Hubert Wilke.



THE BRIGHT FUTURE FOR A-V SYSTEMS

LOOKING TO THE FUTURE, Wilke believes that the concept behind "The Electronic Distribution of Audiovisual Communications" — will provide the heart of a large corporation's domestic and international communications system. His observations could have such a considerable impact on the entire a/v business that *BUSINESS SCREEN* quotes the following excerpts from one of his reports.

A Look Ahead by Hubert Wilke

• Even in this age of the computer, there will be a very necessary part of information communications that is *not* computer oriented. In the broad area of aural and visual presentation, it includes such software: the live or recorded voice, photographic slide or transparency, motion picture film, film strip, and the live or taped television image.

The hardware includes all the well-known audiovisual projection devices. The key ingredient that has been added to the older and more familiar presentation aids is — electronic distribution.

The vast requirement and expanding need to equip certain kinds of meeting rooms with their own individual pieces of equipment or permanent audiovisual system will, of course, continue. At the same time, however, there will be further developments that increase the practicality of electronic distribution to various selected locations from a central source within an office building.

How a Company May Apply This Concept

Among the ways in which a company may apply the concept of electronic distribution are:

1. *The Centralized Distribution and Retrieval of Audiovisual Aids . . .* a meeting scheduled for Conference Room A on the 33rd floor and both a slide projector and a 16mm film projector will be required. Unless Conference Room A has such equipment permanently installed, the projectors must be stored up in the conference room and positioned so as not to interfere with the meeting, yet assure an acceptable image on the screen. After the meeting the projectors must be returned to the storage area where in most large organizations, they are kept under lock and key.

By utilizing an electronic distribution system, selected group meeting rooms and key executive offices might be interconnected by closed circuit television to a variety of projection devices permanently installed in the Communications Center. A centralized reservation system would schedule the electronic distribution of visual aids from the communications center required for various meetings throughout the building.

A chairman or assistant may have direct voice contact with a communications center projectionist who has the slides in order and the film threaded and ready to roll. The slide or film may be activated by the projectionist via script or word cues, or by the speaker from a remote control panel in the meeting room.

(CONTINUED ON THE FOLLOWING PAGE 1)

MAIDING MANAGEMENT DECISIONS AT CRESAP, McCORMICK AND PAGET

THE PARK AVENUE headquarters of Cresap, McCormick and Paget, major management consultant firm in New York, reflect today's need in such groups for systematic analysis of client information. Their conference and presentation area serves both formal meetings as well as informal review. Swivel chair seating permits comfortable viewing of display walls and the projection screen.

Many client presentations require complex block diagrams defining lines of administrative responsibility and extensive reporting functions. The need to reproduce this data into "hard copy" reports, quickly and economically is met by using transparencies for overhead projection on the room's 60" x 45" screen. This quarter-inch Lenscreen assures clear readability of all material from any seat. A ceiling-recessed front screen is also available for projection from the room.

A chalkboard is hinged on each side of the screen so that it may be swung out at proper viewing angle for use with visual displays in either rear or front screens. While voice amplification was not required for this area, the speaker at the lectern may be recorded on tape thru the lectern microphone.

In addition, four ceiling-mounted microphones pick up conference table comments to be taped on the recorder.

Behind the rear-screen, the projection area (11' x 14') houses a 1200-watt incandescent 16mm sound projector, 2 x 2 slide projectors, tape recorder and overhead projector. 16mm films are pro-



Projection area serving Cresap, McCormick and Paget's presentation facility is set up to show 16mm motion pictures, slides and overhead transparencies. Films are projected through a one-inch EFL lens to fill the room's 60" x 45" screen. A 24" square front-surface mirror is hinged to the rear wall so that it may be swung away when not in use. Note the audio rack above operator; this houses a projector control panel, preamp mixer, 50-watt amplifier, monitor speaker and amplifier, intercom power supply, tape recorder and turntable to serve the needs of this progressive management consulting firm. Scene below enlarges the meeting scene pictured above, showing the remote control panel conveniently placed on the circular table and the hinged chalkboard being used by a meeting leader.



Above: seminar leader takes full advantage of visuals at his command. A computer discussion is enhanced by two slide images; one shows the equipment; second provides close-up of the computerized readout display.

jected thru a one-inch EFL lens which provides a 60" x 45" center-screen image. A 24" square front-surface mirror is hinged to the rear wall so that it may be swung away when not in use. The projection area has ample room for the audio rack (housing projector control panel, preamp mixer, 50-watt amplifier, monitor speaker and amplifier, intercom power supply, tape recorder and turntable).

The turntable is mounted on a sliding drawer in the rack; has three-speeds and 12" disc capacity. The recorder is also a rack-mounted unit, half-track monaural type for professional quality re-
(CONCLUDED ON PAGE 16)



Crowell Collier and Macmillan

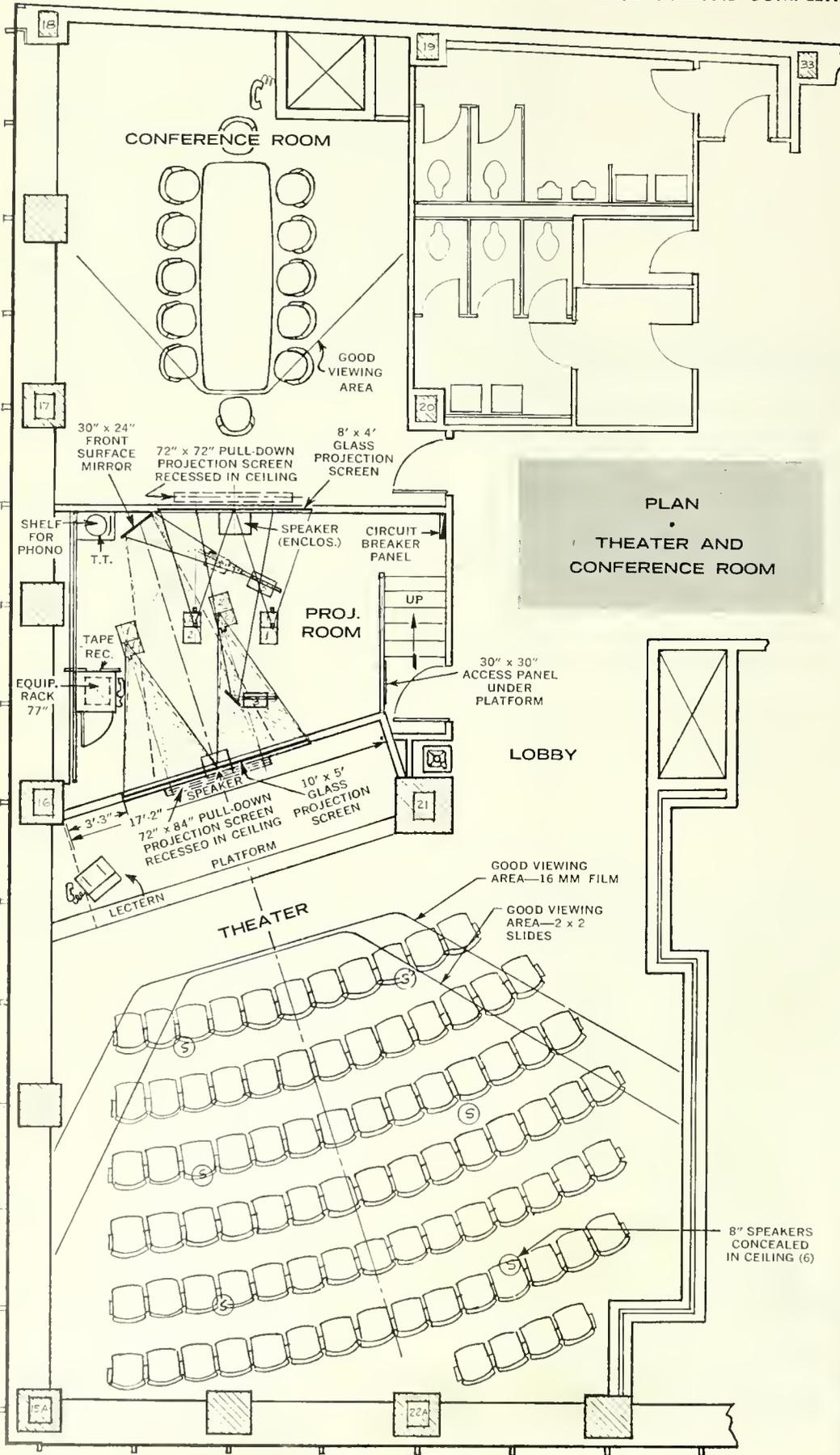
STEP OFF an elevator on the 12th floor of the Crowell Collier & Macmillan world headquarters building in Manhattan and enter a world of modern audiovisual design which exemplifies comfort and effectiveness. Cross the red brick-tiled floor into the luxuriously-carpeted foyer-gallery and you're in a striking complex of two rooms, served by a common projection area.

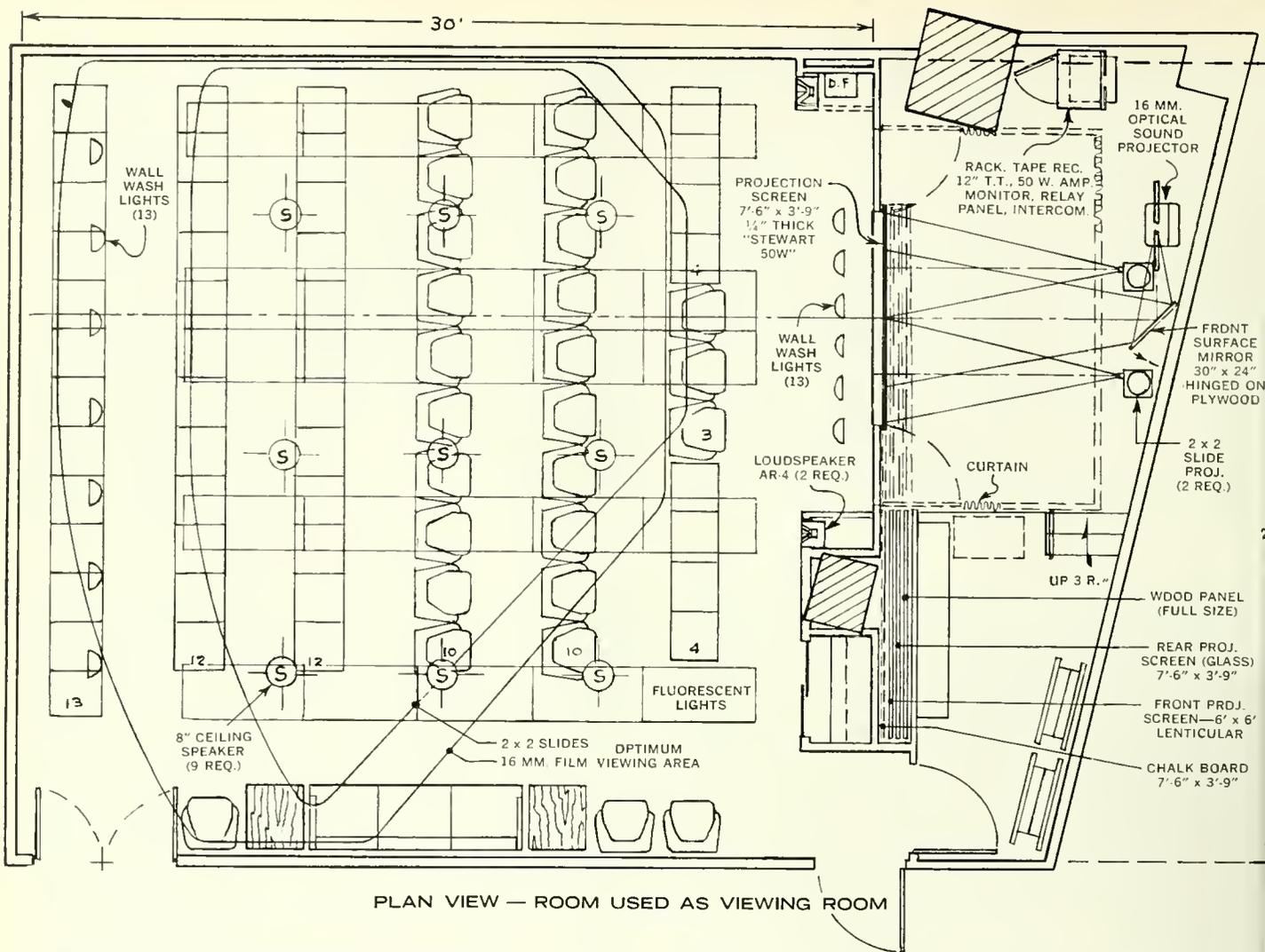
This progressive publishing firm's a-v facility has an 87-seat theater, plus an informal conference room in a 20 x 14-foot area designed to serve expanding needs. But the evolution of this space-design wasn't easy. At the outset, when Wilke's firm was called in to work on deployment of space, electrical and equipment layouts with the interior design firm of Hugh M. Keiser Associates, they faced a major problem.

A large and vital structural support beam had already been positioned so that it interfered with any normal approach to seating and to proper sight-lines to the screen. The solution: *angle both the screen and the entire auditorium seating arrangement.* It turned out to be an intriguing answer to a perplexing problem.

The "dual-purpose" projection area is designed so that equipment may be used facing either of the two rear-projection screens serving the auditorium and conference room. The space layout at left shows a 16mm sound projector (with Xenon light source) and two 2 x 2 slide projectors in the various positions required for desired image formats on the screens.

Meeting leader has full control of audiovisuals from remote control panel in lectern at front of auditorium.





AUDIOVISUALS HELP INVESTMENT ANALYSIS AT GOLDMAN SACHS & CO.

RELATIVELY MODEST when compared to larger conference-presentation room installations, the audiovisual aspects of this Goldman Sachs' facility are unusually flexible, both in seating and in the overall setup of the space. This leading investment banking house was provided with a neat and extremely practical solution to the use of the area for

rear-projection when a/v equipment is not being used.

In this New York installation, a unique arrangement of sliding wall panels can alternately close off a stage with a partition, a front-projection screen, a rear-projection screen or a chalkboard. Open the panels completely, with the sides and back draped, and the investment house has a stage

ideally suited to panel discussions, display requirements or for entertainment functions.

Projection Area Saves Space

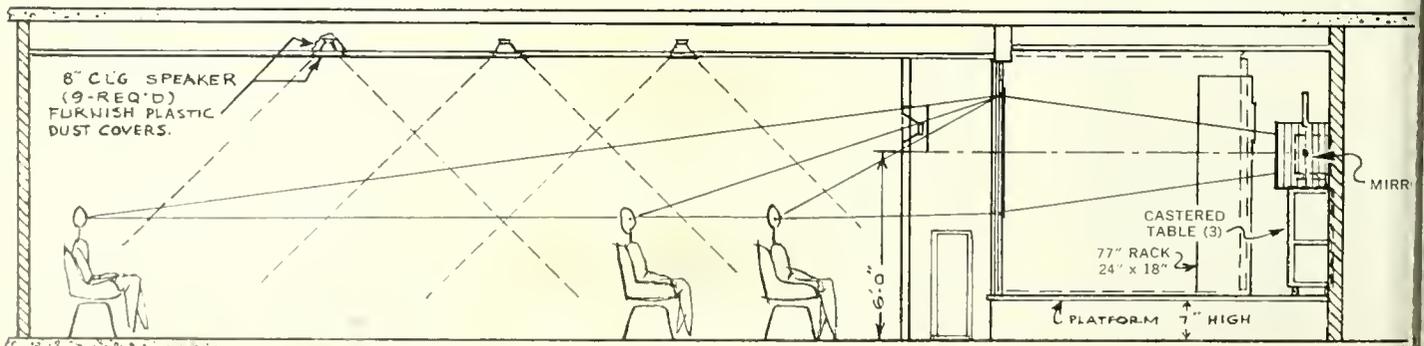
Projection equipment is positioned behind the rear drape—invisible when the stage is in use. Slide the built-in rear-projection Lenscreen into place, front of stage, pull back the rear-stage drapes and a projection room is ready to go into action. The Lenscreen is 7' 6" wide by 3' 9" high and permits a two-segment presentation of 2 x 2 slides in horizontal, vertical or superslide formats.

The 16mm sound projector utilizes folded-beam optics placed on screen-center an image 4' 5" wide by 3' 7 1/2" high, hinged, front-surface mirror folded back to the rear wall when not in use. Filmstrip or 3/4 x 4-inch slide projectors may also be utilized as required. Overhead opaque projection devices are positioned within the meeting room for front-projection.

Elements of the Audio System

Goldman Sachs' audio system includes a tape recorder, turntable with a variety of micropho-

SECTIONAL ELEVATION



and speaker placements fed by the required mixer-amplifier. A lectern may be positioned in front of the stage, at either side and the speaker has remote control of projectors and recorder. Remote operation is handled by a specially designed portable unit which is plugged into a receptacle at either lectern position. For more informal sessions, this box may be removed from the lectern, taken to the conference table (outlet provided) and thus give the meeting coordinator fingertip control of his entire audiovisual presentation.

Inter-Com in Control Panel

Voice communications include a hand-set intercom connecting the remote control box location with the projectionist; as is customary on such Wilke installations, the phone is mounted on the portable remote control box for use at any of the control positions. A button on the box alerts

over this system as well as turntable discs. The sound from the 16mm projector is amplified through a pair of high-fidelity speakers concealed stage left and right.

Audio capability also provides for use of two conference table microphones which provide for tape recording of conferences.

Conference Phone Arrangement

And a special feature of this installation, integrated into the entire audio system, is a conference speaker-phone hook up. From three different locations of a speaker-phone and "mike" two-way conversations can be heard over the ceiling speakers.

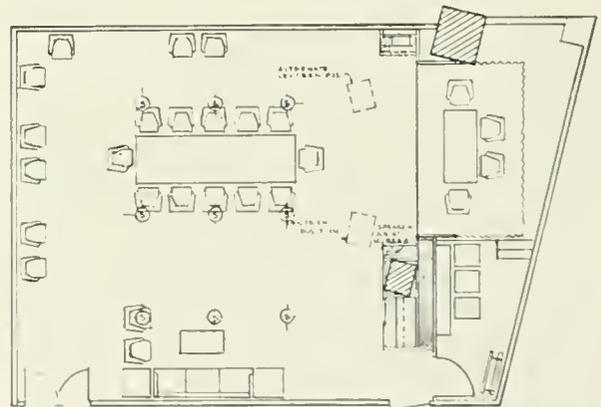
Daily operation of this modest facility is entrusted to a well-prepared company employee. A preparatory training course for the man assigned to such systems installation is written into the specification of every system designed by the Wilke organization. •



For the more formal requirements of a seminar discussion "on stage", all panel mounts slide out of view into a storage pocket behind right front partition. Draperies enclose all the fixed rear-projection equipment and provide natural background for a variety of stage activities in this versatile meeting facility.



Projection area behind the rear-screen, showing the compact arrangements made for 16mm motion pictures (Bell & Howell); slide projection (Kodak Carousel). Inset scene at right shows the operator beside room's audio rack.



Design layout of the Goldman Sachs' facility, showing the informal seating arrangement and room's compact stage projection area.

the projectionist, lighting a signal lamp on the panel containing his hand-set. The rack-mounted power supply serves the intercom.

The lectern is also equipped with a fixed "mike" as well as a valier so that a speaker may engage the entire stage or screen area and still be on mike. Main purpose of this sound installation is for recording of lectern comments, rather than room amplification. But if voice amplification is needed, a selection switch on the control panel can route amplified sound to overhead ceiling speakers with ample coverage.

Nine Speakers Serve Room

There are nine concealed ceiling speakers in this room and all may be connected at the rack to all the audio sources. Thus, pre-recorded tapes can be played

Meticulous Planning & Coordination

☆ The many flexible features inherent in these Wilke designs and specifications effectively highlight his premise that:

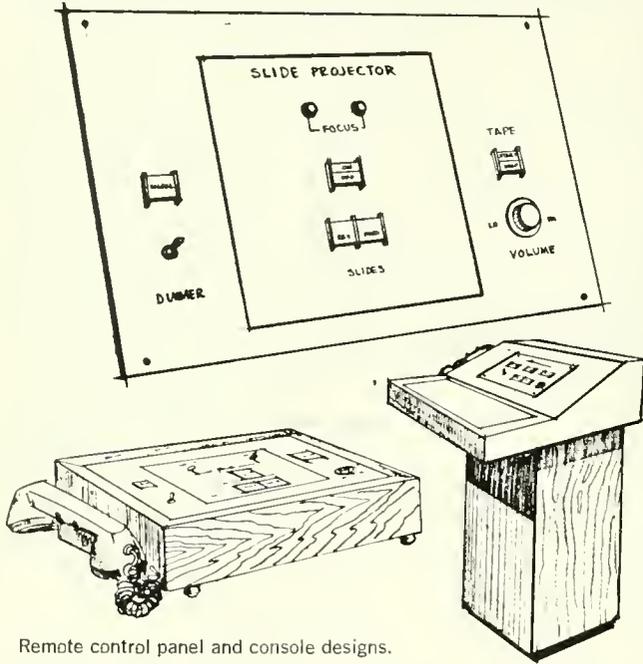
A truly effective audiovisual systems installation combining the client's present equipment requirements, along with realistic provisions for future needs, demands:

1. A working arrangement with the architect designer during the project's early planning.
2. Careful analysis of the client's overall communications needs: past, present and future.
3. A continuing day-to-day involvement with the architect designer on many details—such as electrical, mechanical and structural—which must be resolved to avoid penalties for changes. •

Below: in this setup, the hinged front partitions are turned back and a sliding chalkboard panel has been rolled into position for this training session. Chalkboard may also serve as a screen for overhead projector placed on table.



THE FUNCTIONAL REMOTE CONTROL PANEL



Remote control panel and console designs.

SINCE THE REMOTE CONTROL PANEL is almost always prominently displayed and often the *only* audiovisual equipment with which the executive has personal contact, it must be designed from the *esthetic* as well as the *functional* point of view. Careful attention is being given by designers and electronic technicians to all details of remote control operations and their appearance.

While dependent upon the overall sophistication of the audiovisual system, the remote control panel integrates the interaction and operation of any number of audiovisual devices. Some of these will be:

- Start, stop, reverse and focus of films and slides.
- Start, stop and reverse of video tapes.
- Audio control of film, tape and public address systems.
- Room light dimmer controls.
- Raise and lower projection screens.
- Open and close drapes or panel hoards, etc.

Any device or effect which may be activated by a switch may, of course, be remotely controlled and the examples above are simply those most often involved in such panels. The client's requirements always guide the degree of flexibility.

In the large agency layout on these pages, for example, the remote panel was designed (see above) to be permanently mounted within the lectern. On the other hand, a portable, table-top console which may be plugged into one of several room outlets, may best serve the "average" requirements of the client's conference/meeting and/or conference/screening rooms. Some projects designed by Wilke required the remote panel to be lectern-mounted but possible to remove for re-location when desired for use at the conference table. Other units have been "built-in" portable bases which roll up to a table or chair at one of several room locations.

An imperative of such remote control panels is the careful grouping and visible identification of knobs, buttons and switches for the convenience and simplicity of meeting leader operation. Function dictates the grouping of all these controls. Color-coding and translucent illumination of controls is helpful to the speaker.

AN AUDIOVISUAL COMPLEX

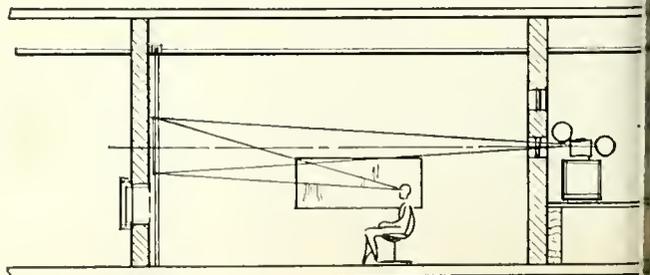
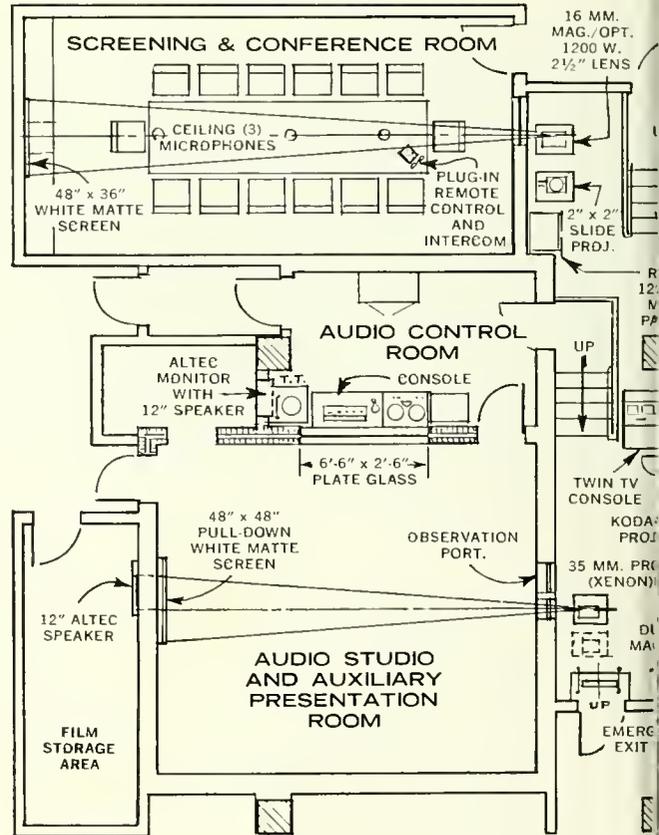
DESIGNED TO SERVE a complex of screening, conference and audition rooms from a central control area which provides easy access to all equipment, the layout below has been proposed for one of the world's largest advertising agencies.

"Heart" of the large screening and presentation room area is the equipment center with its projectors, multiplexer, audio controls and assorted rack equipment located on a 42"-high platform.

Direct projection of 16mm or 35mm films (or three 2 x 2 slide images) is beamed to the 6' x 9' screen covering the width of this 24' long room. And wide-screen or standard and multi-screen presentations may be made for press

or p.r. announcements or client meetings, personnel indoctrination, etc.

Account executives, creative staffs and clients may screen and evaluate TV commercials on other occasions. The film chain includes both 16mm and 35mm TV projectors with Xenon light sources, three 2 x 2 slide projectors with high-wattage incandescent lamps, a four Vidicon color camera with field lens and swivel monochrome monitor and a custom-designed (Wilke) optical multiplexer for either monochrome or color TV pickup of all film or slides. This equipment can project (in color) 16mm or 35mm films, 2 x 2 slides or televise any one of three outputs by proper positioning of



SERVING A LARGE AGENCY'S TELEVISION OPERATIONS

front-surface mirrors on the multi-plexer bedplate. Neutral density filters provide for Vidicon light control.

Additional equipment in the large projection area includes: 5mm mag dubber; color TV console and switcher/fader; twin 9" preview and program monitors in video console with wave form monitor and switcher/fader; audio rack with tape recorder, pull-out; 2" two-speed turntable; audio mixer/amplifier; and a stereo power amplifier, monitor panel and controls.

The adjacent "Audio Studio" has been designed to serve as an auxiliary presentation/screening room, made possible by back-to-back projection setup in the cen-

tral control room. Portholes as well as provisions for film and slide projection have been laid out as shown.

The audio control room's 8' wide double-glazed view window provides unobstructed line of sight to the studio. Control equipment includes a desk-type console on which is mounted a broadcast-quality two-channel, solid-state mixer with professional tape recorder and turntable racked on the side, plus a wall-mounted, full range broadcast studio audio monitor above the turntable.

The two additional screening/conference rooms are easily accessible from the master control area. Both can accommodate 16mm or slide projection as well

as internal or off-the-air closed-circuit TV program material.

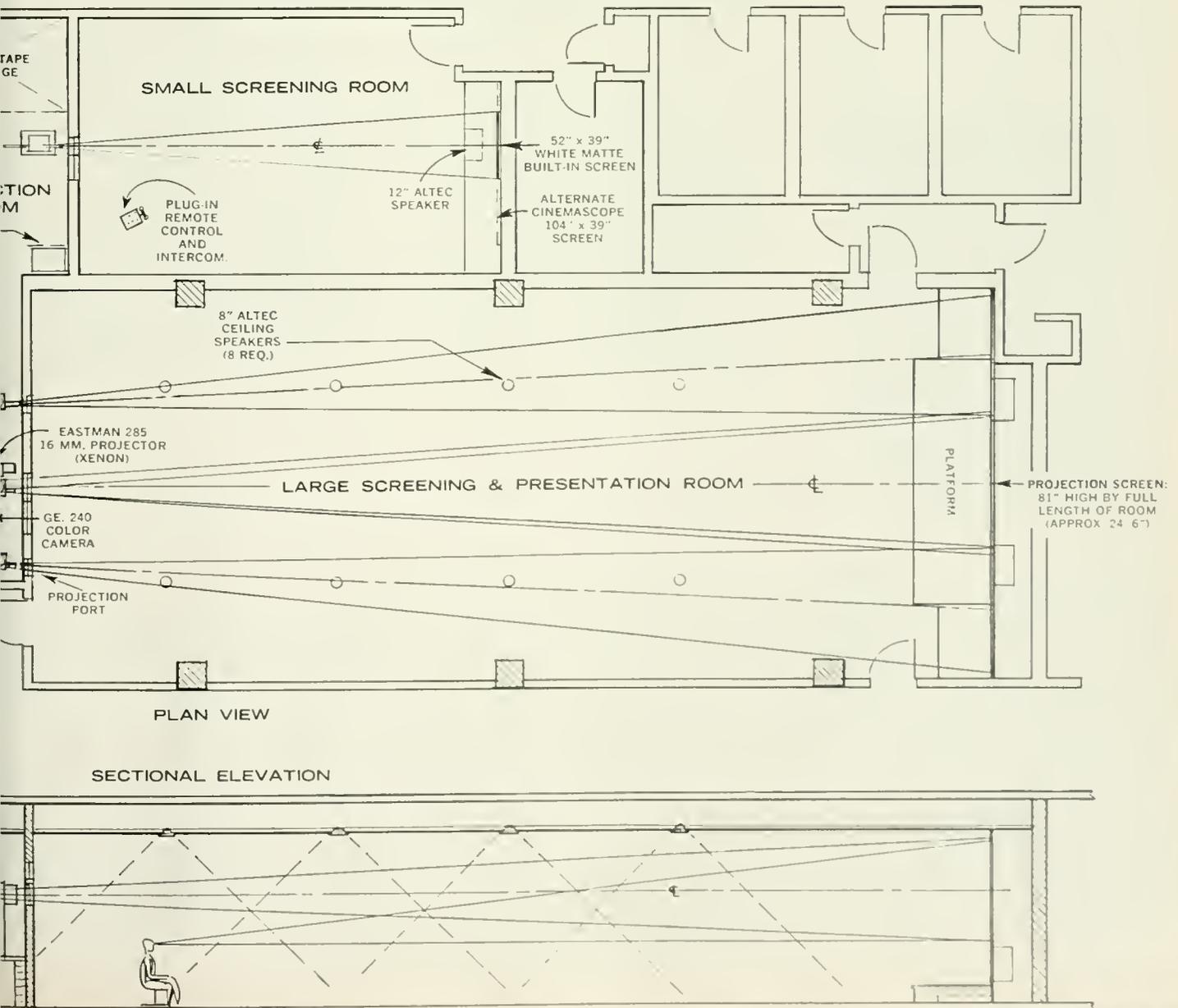
INSTALLATION TIME

FROM PAST EXPERIENCE, Wilke estimates that major installations, such as those shown in this section and others in the \$100,000 to \$200,000 area of cost, may be installed and operational in not less than six to eight months, although it usually takes up to a year before systems of this type "shake down" and his office can perform the final acceptance check-out.

When TV studios, CCTV and multiplex requirements are not included, both cost and time may be greatly reduced, though not always in direct ratio.

AV systems, involving any degree of flexibility or sophistication (such as for a board, conference or training room) usually represent equipment and installation budgets of from \$7,500 to \$15,000. Having designed systems which cost less than the minimum, the Wilke office has found that these rarely justify their cost in terms of performance. But budgets of over \$20,000 may also go beyond the programming ability of average clients. Installation of simpler systems may take from three to four months, once the required space is made available.

To hold such budget figures to original estimates, there should be close and early coordination between the architect and designers.



THE STORY BEHIND THESE A-V DESIGNS

NOT TOO MANY YEARS AGO, an innovative multi-screen rear-projection briefing system installed at the U. S. missile complex in Huntsville, Alabama became the prototype for similar audiovisual installations in the Pentagon, at NASA headquarters and, more recently, among U. S. industrial concerns and at leading educational institutions. The Huntsville installation was set up to portray dramatically the steps which the nation needed to take to assume and hold leadership in space exploration and missile development. It was inspired by the farsighted thinking of General Medaris and he had at his command a vast array of audiovisuals to support his presentations to government decision makers.

That original a/v systems facility at Huntsville and most of those which soon came into being on that same pattern were designed and installed by a small group of visionaries in the Systems Communications Division at Tele-Prompter Corporation. Among the members of that group, Hubert Wilke was given the responsibility of adapting these basic a/v tech-



Hubert Wilke: the audiovisual consultant whose concepts are featured in these pages.

niques developed for the military and government to the modern-day needs of industry and education. His efforts firmly established concepts of "integrating" the full range of audiovisual devices into a *total system*. One of these included the first remotely-controlled multi-screen rear-projection installation in an American institution of higher learning: the complex now in use at the University of Wisconsin. Others followed at Rensselaer Polytechnic Institute, Orange Coast College, the University of Texas and at Chicago Teachers College. Within industry's ranks, Humble Oil, American Airlines, Tennessee Gas and North American Aviation were among the companies with whom Wilke worked to develop the systems concept in audiovisual planning.

(CONTINUED ON THE FOLLOWING PAGE 14)



Projection screen is revealed as sliding panels open automatically. In this position, the panels conceal TV monitors at each side; Film chain serving screen uses the Wilke-designed multiplexer equipment.

The Flexible Audiovisual, TV Complex for

DOYLE · DANE · BERNBACH

CREATORS OF ADVERTISING, serving their clients through network, regional and local television as well as the traditional print media, are fast becoming deeply involved in the communications' revolution. Innovative leaders, like Doyle Dane Bernbach, have already taken a very active internal role in sight/sound production and presentation. Within its extensive New York facilities, DDB recently opened a model audiovisual complex which may well be one of the most flexible and sophisticated agency installations of its type.

Doyle Dane's facilities include a theater/screening room, audio audition studio, a two-camera TV studio workshop and closed-circuit TV distribution to additional conference rooms and offices.

The agency's theater is an air-conditioned,

acoustically-treated room 32' long by 21' wide and it has a nine-foot ceiling. The space provides seating for 28 persons, plus a reviewing table (rear area). A major agency requirement called for viewing *on one set of equipment both 35mm and 16mm color film and slides through the CCTV system's monitors as well as by direct projection to a five-foot front screen.*

Although this had been done before on black and white equipment, there was no "stock" color multiplexer available for both direct projection as well as CCTV distribution. Wilke assigned design of this key equipment to his associate and senior engineer, Raymond Wadsworth. In line with policy of not manufacturing or selling any equipment, the resulting design was sent to several quali-

A monochrome TV monitor and a color monitor are now revealed as sliding panels cover review room's center screen; signals one from film chain, Telco Line, live cameras, videotape and off-the-air shows.



d fabricators for bidding and the end product became part of DDB's overall projection complex.

Clients and agency personnel now have a choice of screening films by direct projection via closed-circuit on either color or monochrome TV monitors. Minutes after larger screen projection, the client or agency personnel can view color commercials as they will be seen on home TV receivers. All films may be run with either optical or magnetic sound, running composite or interlock. The interlock sound tracks are "plugged" into a dual dubber which runs either forward or reverse in sync with the work print on the projector, thus providing for narration and sound effects to be mixed with the workprint. The reverse feature is especially useful in agency analysis sessions where numerous re-runs of a workprint may be required.

Brilliant, correct color images are assured on both 35mm and 16mm projectors by their xenon light sources. For closed-circuit TV, light sources are controlled by neutral density filters which automatically and continuously modulate their intensity to provide uniform brightness of the TV image.



Films and slides feed into the agency's television system through this Eastman motion picture projector or Carousel slide equipment. Operator can show films or slides in color or monochrome.

Broadcast-quality high-band color videotape recorded from the TV studio also permits viewing of network TV programs and TV commercials on their own premises. And within the two-camera TV studio workshop, DDB executives can audition talent as well as pre-test commercial ideas and product shots which are videotaped for agency study and client reactions to playbacks. The TV control room houses the color videotape recorder as well as a four monitor video console with switcher readers and a compact audio console—integrated tapes, recordings and control of studio microphones.

The separate audio audition studio is equipped with studio-quality gear, including a professional Gates audio console, two Ampex tape recorders, a 16" turntable and Sennheiser microphones. Audio is transmitted to the studio and monitored in the control room, using two Altec Sectoral horn-and-cone type cabinet-mounted speaker systems. Special acoustic treatment and design have resulted in excel-



TV console has controls for two live studio cameras, with review and program monitors, video-switcher, fader, audio mixing and camera control.



High band color video tape recorder is pictured at left of operator at console; tape feeds from TV studio and is remotely controlled from panel.

lent voice and music reproduction, a key factor in agency decisions.

The entire complex has been booked solidly by agency personnel since its inaugural. Enough experimental TV and audio screening and testing for DDB clients has already made the five-year amortization of equipment installation cost a safe prediction.



Equipment racks carry turntable, tape recorder, television controls and TV monitors linked to both television cameras in this agency's TV studio workshop described in the adjacent columns.

Below: Agency staffers discuss storyboard for a TV commercial in studio workshop. Advertising spots are videotaped at agency for review and analysis before going into outside production.



SPECIFY "STANDARD" A-V EQUIPMENT

IT IS IMPORTANT to note that most of the audio and visual equipment specified for the type of installations described in these pages is "standard" and commercially available. However, an integrated system may require certain units to be modified electrically and/or mechanically so that they may be remotely operated. Certain control functions may also require that specific type of equipment.

Wilke's specifications define all such requirements for each installation and cover such minute details as the following:

1. Special rack panels to contain the local remote-control relays and the remote-control box for lectern or table use.

2. Special remote-control panel is of 1/8" thick aluminum, satin finish with etched captions. Push buttons, switches, pilot lights, etc. are selected with care as to overall arrangement and appearance. Plastic embossed labels fastened to the panel with adhesive are not acceptable.

3. The control box is to be solid walnut, carefully made with mitered corners, recessed for panel mounting, stained and hot lacquered for a matte finish. It will contain ventilated base with four rubber feet; the "pigtail" cable must be flexible and equipped with a multi-pin connector; it must exit from the lower right side of the cabinet.

Below: An agency director seeks just the right expression and angle as the agency producer is checking all aspects of a pre-tested television commercial being created in the studio workshop.



Designs for an Agency's Versatile A-V System

THE A/V SYSTEM set up for the New York advertising agency of Delchanty, Kurnit & Geller is a noteworthy example of the need for customer design and fabrication to meet exacting requirements. Agency president Shep Kurnit is strongly aware of audiovisuals' potential and his company uses films, slides and a wide range of sight/sound display techniques. *He knew exactly what he wanted* and it was up to the a/v consultant to provide the installation which met all of the varied requirements.

As the layouts on the facing page show, this project required design and fabrication of a simulated TV rear-screen to show 16mm films, a castered remote control console, a special projection table and supports to handle two sets of stacked 2 x 2 slide projectors as well as 16mm motion picture and filmstrip equip-

ment projected to the multiple four-image rear screen.

The sketches at top of page illustrate the range of image formats keyed to the 2 x 2 projectors. They include single image; (with vertical or horizontal orientation) double side-by-side images (also vertical or horizontal); triple side-by-side images (all vertical); and a four-image configuration, all horizontal, two on top and two at the bottom of the screen.

TV Simulation Unit in the Screen Wall

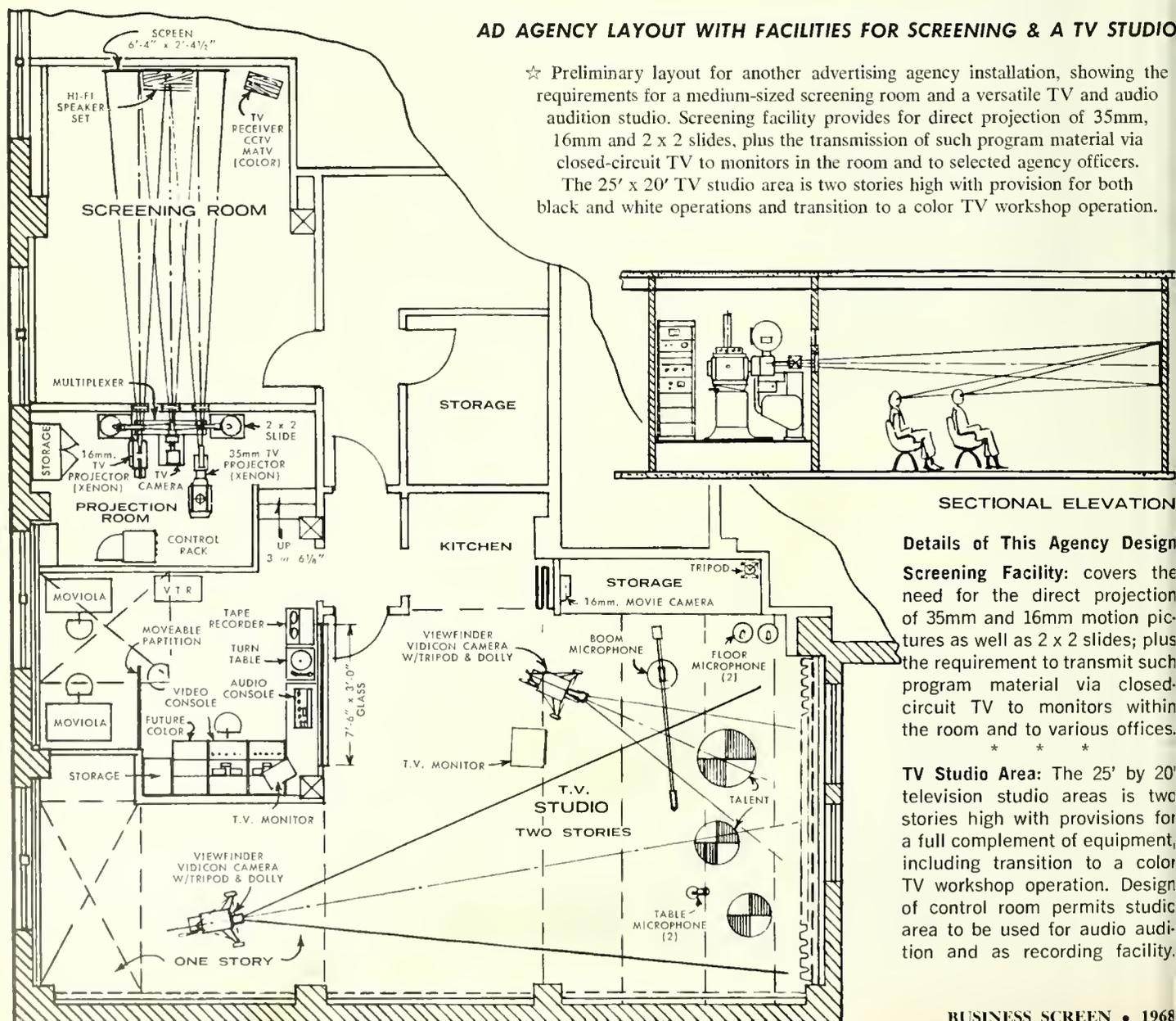
Meeting the need to check filmed commercials as seen on home TV receivers, a TV simulation unit was built into the screen wall, to the right of the large screen and under one stereo speaker. A color TV receiver is mounted directly beneath the 16mm TV mask. A front-projection pull-down screen (concealed in the

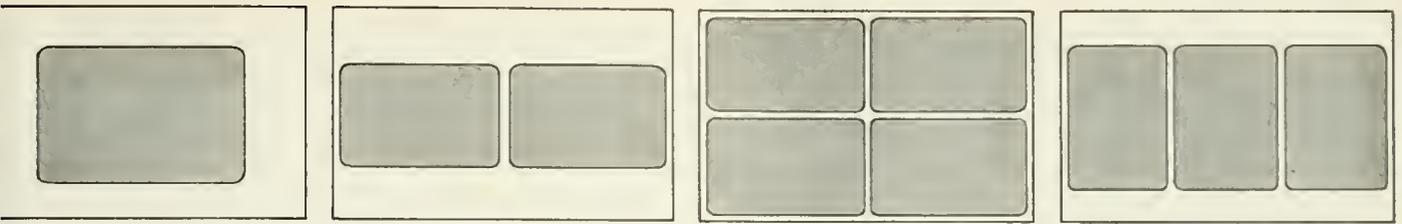
"hung" ceiling) handles overhead and opaque projection, etc.

In addition to tape and turntable facilities, three microphones with special 360-degree polar caratoid distribution patterns, extend one and one-half inches from the ceiling to permit taping of meeting and seminar discussions. Individual voice recording is provided by a table "mike" on a desk stand. Intercommunication has also been included between the meeting room, the president's office and the projection room. There are a convenient handsets in the remote control console, on a rack in the projection area and in the president's office.

Sight/Sound: New Dimensions in Media

The growing number of agency a/v systems reflects sight/sound's role in media.





One-image screen configuration on 7' x 4'-6" rear-projection screen.

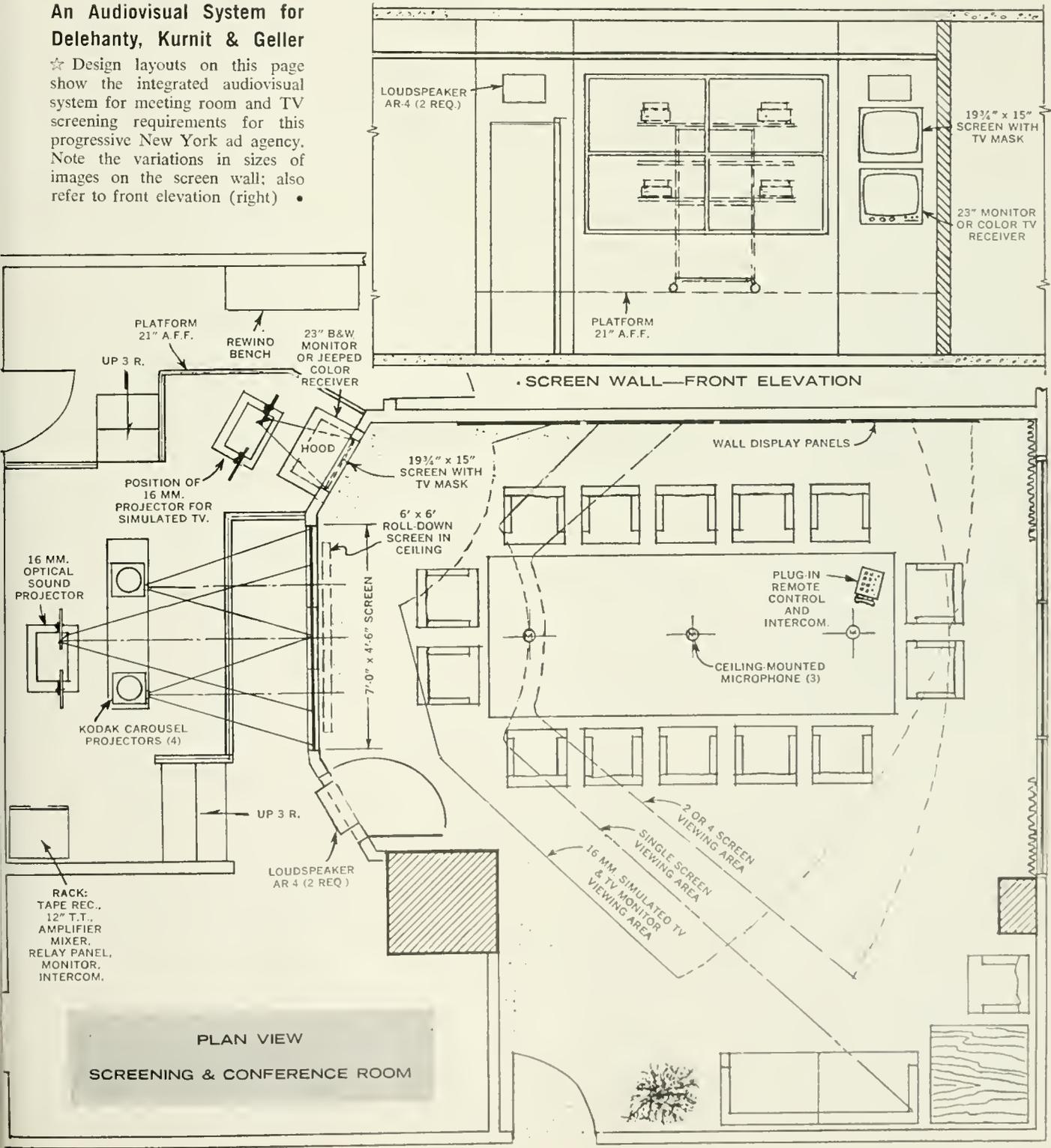
Twin screens carry 2 x 2 slides or 35mm filmstrips to a 40-inch width.

Four 2 x 2 slide images are projected on the full 40 x 27-inch screen.

Three-segment screen possible but impractical; images are too small.

An Audiovisual System for Delehanty, Kurnit & Geller

☆ Design layouts on this page show the integrated audiovisual system for meeting room and TV screening requirements for this progressive New York ad agency. Note the variations in sizes of images on the screen wall; also refer to front elevation (right) •



THE STORY BEHIND THESE A-V DESIGNS:

(CONTINUED FROM THE PRECEDING PAGE 10)

When TelePrompTer made its move into the community antenna field several years ago, Hubert Wilke decided to follow the market he had helped to create. He launched his own consultant firm, specializing in the design, engineering and equipment specification for audiovisual and communication systems. Although the term "consultant" all too often provides a convenient cover for the sale of expensive hardware, the Wilke organization is unique in that *they neither sell nor represent the products of any manufacturer*. This spirit of independence is closely guarded so that the group may remain *completely objective* in creating audiovisual design concepts and in writing equipment bid specifications tailored to each client's individual requirements.

175 Systems Created for 70 Clients

In the past three years since Wilke hung up his consultant shingle, the firm has designed/engineered a total of over 175 individual audiovisual systems facilities for some 70 clients. Some of the concepts created for a variety of companies and institutions are revealed for the first time in this portfolio. Inspired by Wilke's address last year to the membership of the National Audio-Visual Association, the Editors of BUSINESS SCREEN called upon him for this joint editorial-design project that would help lay down some of the needed guidelines for an audiovisual systems approach for industry and education. Most of that work has been condensed in the relatively few pages of this special section (and within a page of the issue).

Designs cover creative work for a worldwide publishing firm, one of the nation's most respected banking-investment houses, several advertising agencies, a church group and for a new corporate world headquarters.

Planning for Chicago's Tallest Building

As Chicago's skyline acquires the towering new 100-story John Hancock Building, the Wilke organization is completing advance deployment of space and a/v facility layouts for one of its first tenants. The leading Chicago agency of Post-Keyes-Gardner will have provisions for multi-screen presentation, screenings and a closed-circuit TV studio workshop in its new Hancock Building headquarters.

And one of Hubert Wilke's most challenging assignments is the total audiovisual facilities planning now underway for Eastman Kodak's new Marketing Education Center just outside Rochester, New York. Working in concert with the Chicago office of Skidmore, Owings and Merrill, architects of the center, he is aiding in the designs and specifications of a/v equipment for a combined motion picture/TV studio, four seminar rooms (each with a remotely-controlled a/v system) and a 125-seat auditorium with complete audiovisual facilities. The new Eastman complex is being designed to handle a traffic flow of some 70,000 people a year, coming to it from all over the world.

Variety? Wilke assignments have included a/v systems with complete provisions for the

full range of media from film and slides to closed-circuit television and computer readout displays in corporate board rooms, conference rooms and training areas. Educational lecture halls, learning resource centers, medical laboratories, auditoriums and museum exhibits have all been on his drawing boards.

They Look Ahead to Ideas for Tomorrow

Responsible for design layouts and technical follow-through is senior engineer Raymond H. Wadsworth, the man Wilke credits as most responsible for whatever degree of design competence and professional acceptance the firm has achieved.

"We really complement each other," says Wilke, "I just dream and Wadsworth makes it come true."

Another member of the team who has made a major contribution is systems engineer Edwin Hodder, whose background ranges from on-site installation to complete systems design.

But Hubert Wilke and his associates look ahead, as this portfolio suggests, to the electrifying future of sight/sound communication. The vital decisions to be made by either industry or in government will be the better for having the information needed from worldwide sources delivered by tomorrow's audiovisual systems. •

CREDITS ON INSTALLATIONS IN THIS DESIGN PORTFOLIO

CRESAP, McCORMICK AND PAGET: 3

Client Representative: Richard Powell
Design Firm: Leonard-Colangelo-Peters
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: George Snell Associates

* * *

CROWELL, COLLIER & MACMILLAN: 4-5

Client Representative: Joseph Bennett
Design Firm: Hugh M. Keiser & Assoc.
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: Sound Systems, Inc.

* * *

GOLDMAN SACHS: 6-7

Client Representative: James Gilmour
Design Firm: JFN Associates, Inc.
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: Sound Systems

* * *

MAJOR AGENCY LAYOUT: 8-9

Client Representative: Philip Bliss
Design Firm: The Space Design Group
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: Not Out for Bid.

* * *

DOYLE DANE BERNBACH: 10-11

Client Representative: Hugh Branigan
Design Firm: Leonard-Colangelo-Peters
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: I-T-V

* * *

BOARD OF NATIONAL MISSIONS: Part 1

Client Representative: Joseph Elkins
Design: Smith, Haines, Lundberg & Waehler
Audiovisual Consultant: Hubert Wilke
Supplier/Installer: Not Out for Bid

THE BRIGHT FUTURE FOR A-V SYSTEMS:

(CONTINUED FROM THE PRECEDING PAGE 2)

where the visuals would be seen in mono-chrome or color on a TV monitor.

* * *

2. *The Electronic Distribution of an Entire Presentation . . .* any one of a variety of programs and/or presentations could be given in the information and communications center and distributed electronically to selected locations through the building. Here are examples

. . . major policy statements from the chief executive officer may be seen and heard in stantaneously by the management team of any of the affiliates in their own meeting room.

. . . important announcements, training, or introduction programs, etc., either video taped or filmed in advance, or given live from the TV studio could be viewed in any conference training, or meeting room as well as the auditorium and/or key executives' offices.

. . . a major employee relations problem or announcement requiring immediate personal attention may be handled in a similar manner by the president and/or a member of the management team. A forceful and persuasive presentation may be videotaped and scheduled for a series of repeat playbacks in each meeting room until the required number of people in any of the affiliate companies have seen it.

. . . a training or employee introduction program may be videotaped in the communications center and transmitted to all large group meeting rooms simultaneously. Once taped, the program may be repeated as the need requires for day or night classes and with assurance that the enthusiasm and perfection of the original presentation is retained in every showing.

. . . an announcement or presentation regarding the acquisition of a new company, or plant—in fact, any corporate decision or activity that for whatever reason, is best communicated directly by a member of the management team to various groups of people throughout the building, may be handled with immediacy and impact via closed circuit television.

Looking Farther Into the Future

3. *Domestic and International Distribution . . .* any of the previously mentioned used internal closed circuit television plus many others that may be of greater pertinence to a client, may be transmitted not only within the building — but domestically and internationally by satellite to almost any part of the world.

Thus, any closed circuit TV presentation from the headquarters can be seen simultaneously by audiences in most any global location having the proper receiving station.

In its simplest form, a management team sitting around a table in distant cities can not only see and hear each other, but also view together printed or pictorial information presented by either group.

Executives from several offices around the country may be interconnected so that they

may see and hear each other and evaluate together—marketing facts, profit and loss figures, production graphs, a new product, etc.

Instead of a manager from London flying to New York for a presentation, he may appear on closed circuit television. He can deliver his report using charts, graphs, or slides just as if he were there in person. At any point during the presentation he may be questioned and answers so be available for a general question and answer period following the formal presentation. Should security or the costs of transmission be a problem, his report could be video taped in London, flown over by supersonic jet and played back in the meeting while he stands by for interrogation on a relatively inexpensive phone line.

There are a few companies currently using two-way domestic closed circuit daily. Such uses of closed circuit television are but the first step in making it possible to make a business presentation from the home office directly to a potential client's conference or meeting room almost anywhere in the world. The Picturephone will of course eventually challenge

this particular application of CCTV and certain others.

The use of closed circuit television within a building is, of course, relatively inexpensive when compared to domestic or international transmission since there is no per use cost once

the cable is installed. Any external transmission such as building to building, or city to city requires either a microwave system, payments to a public carrier for the use of its coaxial cable, or satellite distribution when the modus operandi for its use has been worked out. •

SOME DESIGN CONSIDERATIONS FOR COMPANY HEADQUARTERS OF THE FUTURE

1. APPLICATION OF THE COMPUTER IN THE COMMUNICATION INFORMATION EXPLOSION:

General - Computer Installation - Applications - Management Information System - Communications Application - Computerized Message Control - Software - Language Trends - Hardware Projections - Information Storage and Retrieval, etc.

2. ELECTRONIC DISTRIBUTION OF A-V:

General - Centralized Distribution & Retrieval of Audiovisual Aids - Electronic Distribution of Entire Presentation - Domestic & International Distribution of Information.

3. INTEGRATED AUDIOVISUAL SYSTEMS:

General - Rear v.s. Front Screen Projection - Multiple Screen Requirements, etc.

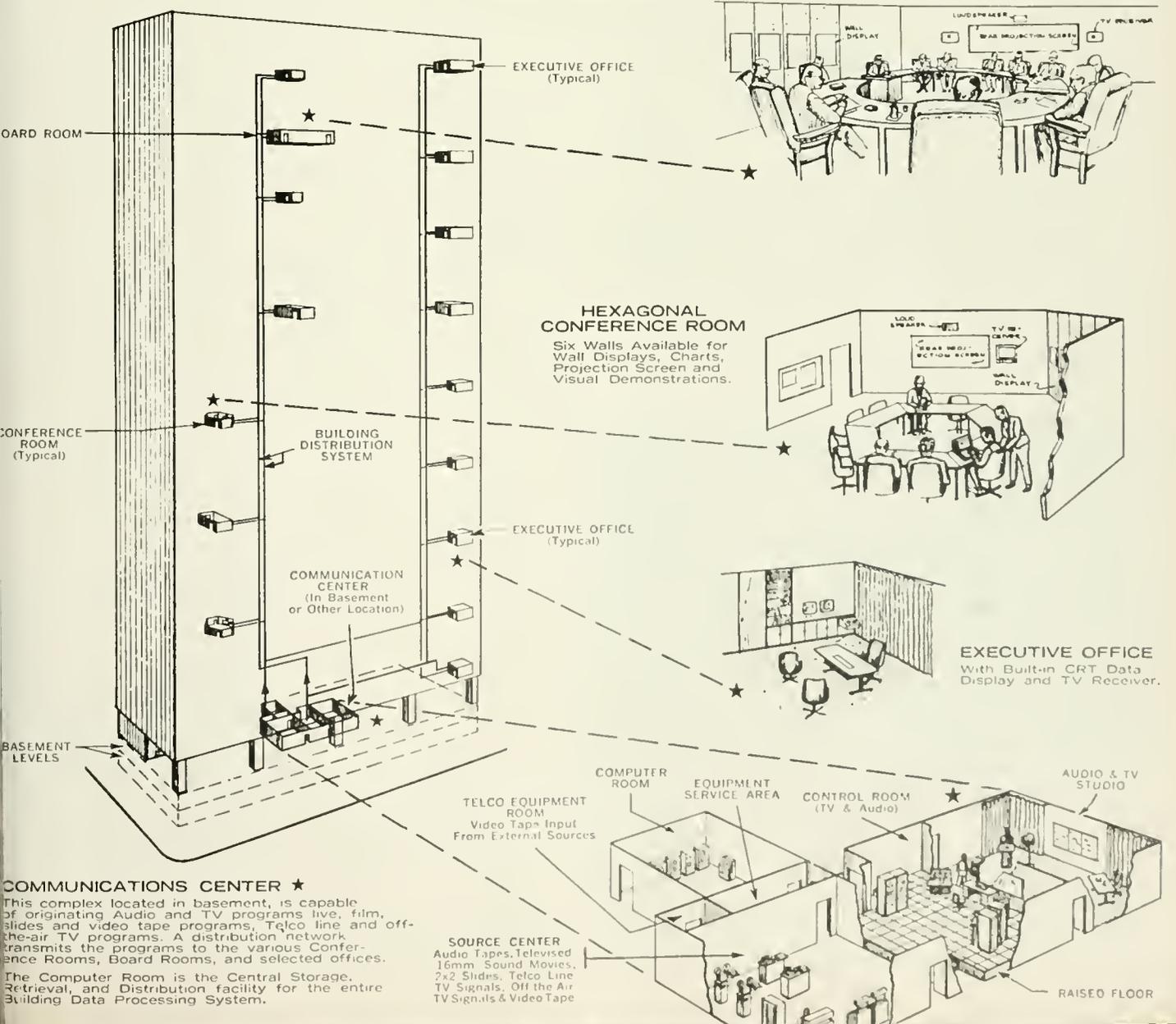
4. FACILITIES CONSIDERATIONS:

The Board Room - Management Information & Presentation Room - Conference and Meeting Rooms - Training Room - Key Executive Offices - Screening Rooms - Auditorium - Company Library - Document Storage - Information & Communication Center.

5. INTER-FACILITY COMMUNICATIONS:

Communication Within Metropolitan Area - Mobile Communications - Communications Within the U.S. - Overseas Communications - Telephone & Intercom Services - Potential of Satellite Communications - The Laser. Relate these items to the discussion of Audiovisuals' Bright Future.

Below: preliminary sketches of concepts for a new corporate world headquarters building, embracing some of the design considerations noted above. . .



A-V EQUIPMENT IN SYSTEM DESIGNS

TOP-QUALITY audiovisual equipment has been specified by the Wilke organization for all of the plans discussed on the preceding pages of this portfolio. But, for reasons which will be obvious to the reader, all too few of the projector types, video camera or monitor models, tape and video recorders, etc. are identified for the reader.

There's a good explanation for this possible omission. Answering the editor's query to that question, Wilke explains:

"To meet each client's specific requirements a range of equipment must be specified but varies from job to job. Certain specific brands (see below) are a "must" in our work. And in many instances, one brand is named with the notation "or equal" and others may require individual modifications to meet performance specifications for the system.

"As you can imagine, on over 60 installations we've specified an extremely wide variety of equipment to meet a corresponding variety of requirements.

"And although it's difficult to list models (because, for example, some speakers are used for 16mm sound films, others are ceiling types used for voice amplification—and some mikes are on lecterns, others hang from the ceiling, etc.), we really have to know our client's individual requirements.

"These are top-quality brand names which have gone into re-

cent installations: 16mm sound projectors of Eastman Kodak, Bell & Howell, Kalart-Victor and Norelco; 35mm projectors of Simplex, Norelco, Century and A.V.E. design; TV cameras, film chains and associated equipment have come from RCA, GE, GPL, Sylvania, Dage and Ampex. In Videotape, it's Ampex, again, and RCA and 3M. Audiotape recorders of Ampex, RCA, Viking and Crown are widely used.

"Rear projection screens are the best—far from Polacoat and Translux.

"Record players of Thorens, RCA, Fairchild and Rek-O-Kut have gone into our systems; speakers from Altec, A-R, Electro-Voice and Jensen, of course. Microphones have come from Sennheiser, Shure, and Electro-Voice."

But the Wilke group stresses its firm policy: *they do not sell any equipment; they have no ties or arrangements with any equipment manufacturer or distributor.* By maintaining this complete independence in the sale or supply of audiovisual equipment, the group feels that it maintains a unique position in being entirely objective in its recommendations and bid specifications.

And this policy enables Wilke and his people to give equal attention to the client's long-range requirements, providing for the future, regardless of the amount of initial equipment. That's the credo in which he believes as a truly independent audiovisual consultant.



Another "action" view of the Goldman Sachs' room installation as described on pages six and seven of this Wilke portfolio. In this use of the facilities, the chalkboard panel has been rolled out of the way and a sliding wall mount housing a Polacoat "Lenscreen" has been moved into position for a multiple-image slide presentation for members of this investment firm. The chairman has fingertip control of all slides, film and audio tape from the portable remote control unit at the far end of the table. Though the room's lighting appears dark due to an exposure favoring the screen image, full room lighting is generally used and is a real advantage in this rear-projection installation.

Crowell Collier and Macmillan:

(CONTINUED FROM PAGE FIVE)
ing folded optics to produce a larger screen image. In the forward position, the picture will fill the screen with an 80" x 60" image; in the rear-position, the picture is slightly smaller and its increased brilliance ideal for smaller groups viewing the 60" x 45" picture.

When the 16mm projector serves the conference screen, it requires only a single location; two varied-size images have no advantage in this smaller room. Front projection pull-down screens are provided in both rooms for use when desired with overhead or filmstrip projectors.

Equipment in Audio System

The theater's audio system consists of one 12" cone speaker in cabinet baffle beneath the screen opening; it carries the sound from the 16mm projector, rack-mounted tape player and turntable in the projection area. The conference room is also served by a single speaker.

Voice amplification in the theater is provided by six 8" speakers mounted in ceiling-hung hi-hats. Also suspended from the ceiling are special acoustic panels, with built-in dimmer-controlled lights. Top-quality sound reproduction as well as a flexible lighting pattern are thus assured. Two microphone outlets are provided midway in the theater seating area to facilitate use of roving "mikes" to tape record audience comments.

Remote Control of Effects

Audiovisual effects may be remotely-controlled from several lectern positions in the theater and from two places in the conference room. These controls handle the 16mm and 2 x 2 slide projectors, have forward and reverse sequence, focus and on/off. There's also a signal button and intercom light for phone (handset) communication between either room and the projection area.

The projection room stands on a 3', 6" high platform with access by a six-riser stair just outside the room's entrance. Conveniently, an access panel in the stairwell provides access to the cables and floor boxes under the platform.



Remote control panels are conveniently located in the auditorium and in board room of this publishing firm.

Cresap, McCormick and Paget's Room:

(CONTINUED FROM PAGE THREE)
production; it is set up for remote control within the conference room.

The projector control panel contains the operator's switches for 16mm projection, 2 x 2 slides and the tape recorder. It also has a "delegate" switch for turning over controls to the lectern or the conference table via a remote control box. This box (12" x 8" x 5" high) is either placed in the lectern or on either of the conference tables when remote control of a-v devices is deemed advantageous to the meeting.

All projection room equipment was installed on a one-foot, four-inch high platform, with access via a two-riser stair. It is worth noting that the rear-projection screen is ample for two 60" 40½" slide images, carried on an optical center line 5' 8" above the finished floor.

Cresap, McCormick and Paget retained Hubert Wilke and the interior design firm of Leonard Colangelo-Peters well over a year before moving into their new quarters.

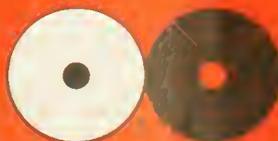


Additional copies of this Audiovisual Systems Design Portfolio may be obtained at 50¢ per copy (check with order). Address all requests to Business Screen, 402 West Liberty Drive, Wheaton, Illinois 60187.

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THE EDITORIAL VIEWPOINT

Air Force Begins Consolidation of Its Aerospace Audio-Visual Service to Calif.

☆ The Air Force began consolidation of its Aerospace Audio-Visual Service April 15 with the arrival of the first elements at Norton AFB, in California.

By 1969, a streamlined service will be formed by consolidating all of the service's photographic units currently under the control of AAVS, a subcommand of the Military Airlift Command. Included are the 1352nd Photo Group at Lookout Mountain Air Force Station, Calif., and the 1365th Photo Squadron at Orlando Air Force Base, Florida. The center will have its own film depository and film distribution function, moved from Wright-Patterson Air Force Base, Ohio and St. Louis, Mo. Norton Air Force Base will become the photographic center of the Air Force when the consolidation moves are completed.

It will consist of about 2,400 military and civilian personnel. Of these, about 900 will be located at Norton.

By consolidating all of the units at Norton, the Air Force will have at one site the capabilities and facilities which are responsible for the majority of all photographic work done by the Air Force.

* * *

Navy Combat Pilots Document Air War in Vietnam During Attack, Bombing Missions

☆ Recent scenes from the Navy's Strike Footage program begun by order of the Joint Chiefs of Staff in 1965 include a rocket run of a storage area south of Thanh Hoa; A-4 "Skyhawks" hitting the Yen Phu highway bridge; a railroad locomotive and 30 railroad cars strafed near Hanoi; and a direct hit on a floating supply barge outside Haiphong harbor.

The strike footage is being shot by combat pilots during missions in Vietnam. The film is processed at the Naval Photographic Center and screened for distribution. Scenes designated for public release are sent to the Pentagon press pool for newsreel and television.

In addition to the distribution for public information, copies for review purposes go to Fleet Commanders and the pilots who took the pictures. Since the program began, the center has processed and reviewed about 250,000 feet of strike footage.

Newly shot film is currently arriving at the rate of about 10,000 feet per month with all of it being processed so that evaluation prints are in the hands of pilots and commanders about a week after it is shot.

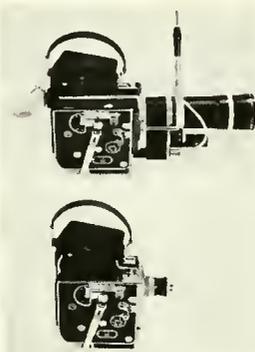
* * *

Lee Bobker Authors College Text on Film

☆ Lee R. Bobker, president of Vision Associates, Inc., New York film production firm, is currently writing a college text on film for Harcourt, Brace & World, Inc.

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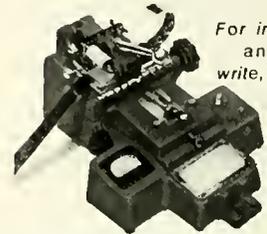
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THE EDITORIAL VIEWPOINT

Eighth Freedoms Foundation Honor Medal to Jam Handy for Film "John Paul Jones"

☆ Kudos to The Jam Handy Organization, recipients of their *eighth* Freedoms Foundation award, bestowed by the Valley Forge, Pa. organization which honors those who "contribute to better understanding of the American way of life." A 1968 George Washington Honor Medal was awarded JHO for the color motion picture, *John Paul Jones*.

Nominations for the Freedoms' awards are judged by a national jury of State Supreme Court justices and national officers of service clubs and veterans organizations. This latest JHO award-winner pictures dramatic



Scene in "John Paul Jones" the Jam Handy color film which won G. Washington Honor Medal.

episodes in the life of the nation's first naval hero as they demonstrate how the famed captain of the "Bonhomme Richard" developed skill and loyalty among the then untried crews of the fledgling United States Navy. The film is being made available through the company's School Service Department—in both 16mm color prints and in Super-8 Technicolor cartridges.

Other Jam Handy winners of Freedoms' awards include *American Harvest*, *American Engineer* and *American Look*, all produced for Chevrolet; and *The Pursuit of Profit*, created for The Procter and Gamble Company.

* * *

Passing of Ronald H. Riley, a Dedicated Industry Film Maker, Noted With Sorrow

☆ This column notes with real sorrow the news of the passing last month in Britain of our friend and one of that country's most talented film makers, Ronald H. Riley. We enjoyed his company during our visits to England and at the various International Industrial Film Festivals on the Continent. His recent triumphs at these events included premier awards to such films as *The Stable Door* and *On the Safe Side*.

Before heading his own company, formed in 1965, Ronnie was long associated with the Film Producers Guild, whom he joined at the outbreak of World War II. *Steel*, a classic color film shot by Jack Cardiff in 1944, was an example of his skill as a director as well as a producer. In 1965, Ronnie formed his own independent film company.

We'll sorely miss his good company and Ronnie Riley's incomparable film talent.



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- "WITHOUT FAIL" — A T & T, International
& TV Festival of New York
- "EDIT" — Dun & Bradstreet
Columbus Film Festival.
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- "THE KEY" — Texaco, Inc., National
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- "WHEN YOU'RE SELLING" — Liggett &
McCay Tobacco Co., International Film &
Festival of New York
- "I HAD AN IDEA" — Aluminum
Company of America, International Film &
Festival of New York
- "ALTHOUGH THE EARTH BE MOVED" —
Bureau of Civil Defense, Washington, D.C.,
American Film Festival.
- "HOW WONDERFUL BEING A GIRL" —
General Products Company, American Film
Festival and Columbus Film Festival.
- "HUMAN REPRODUCTION" —
Graw Hill Book Co.,
Columbus Film Festival.

Audio has won its share (and maybe a little more) of creative awards. For that our deepest thanks go to our clients and their agencies. They had a lot to do with it. In order to produce an award-winning film it takes a partnership between a skilled creative film producer and a client that respects good work. We've been fortunate in having both.

Every year is a good year for good clients.
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Battelle Memorial Institute to Research Visual Communication
☆ A new Visual Communication Research Group, headed by George W. Tressel, has been established at the Columbus Laboratories of Battelle Memorial Institute. The group will devote its effort principally to research in techniques for preparing and applying motion pictures and television to education and scientific reporting.

Tressel, who was formerly associated with the Argonne National Laboratory film unit, directed the United States film program for the 1964 Atoms for Peace Conference in Geneva, Switzerland. His work has included the development of specialized equipment for editing motion picture film, multilingual projection facilities, and extensive development of automated animation equipment.

Battelle's Visual Communications Research Group expects to produce motion pictures for a number of new applications: state-of-the-art reports, graduate-level films for self-study, film-recorded seminars, "brush-up" television courses, and motion picture information retrieval. The group's plans are projected to a time when libraries will contain individual study carrels, together with recorded courses in such subjects as electronics, physics, chemistry, and biology for individual self-study. Its scope of interest includes preparation of visual materials; mechanics of writing, photography, editing, and projection; and design and manufacturing problems associated with visual communications.

Tressel has received numerous awards for factual films. Two films, *The Sunny Rock and Recording Oximeters*, were shown at the Edinburgh Film Festival. *Fusion Research* received the first-prize medal at the Brussels International Scientific and Technical Film Festival, and also received the first prize in the physics category.

* * *

Northwest Film Seminar to Be Held May 24 in Seattle
☆ A special "Motion Picture Seminar of the Northwest" will be held May 24, at the Seattle Center in Seattle, Washington.

David Christensen, of Coffin/

Christensen Film Production said that speakers for this first such seminar in the area will be drawn from Los Angeles and as far away as New York. On the agenda for the program are papers on new techniques in sound news photography, the role of Super 8mm in commercial production, animation techniques, special film effects, new types of film and non-theatrical distribution.

Films that have been produced in the Northwest and British Columbia are currently being screened, and the best of them will be shown at the evening program of the seminar. Films selected will include documentary, industrial and experimental.

The program is being planned by a committee with members in Portland, Seattle and Vancouver. Additional information may be obtained from David Christensen, 1906 E. Aloha, Seattle, Wash. 98102.

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BNA Films Slates Motivation, Productivity Workshops Series

☆ A series of three-day motivation and productivity workshops for executives with responsibility for management development programs and line managers with an interest in "management by motivation" has been announced by BNA Films and Saul W. Gellerman & Co.

The workshops will be held in Los Angeles, at the Century Plaza Hotel, May 22, 23, and 24; in Dallas, at the Statler Hilton Hotel, May 27, 28, and 29; in Chicago, at the Palmer House, June 5, 6, and 7; in New York City, at the Waldorf Astoria, June 12, 13 and 14; and in Washington, D. C., at the Statler Hilton Hotel, June 19, 20, and 21.

Saul Gellerman, who will conduct the workshops, served as coordinator of the Gellerman Motivation and Productivity Film Series released last year by BNA Films, and appeared in the films as interviewer of four lead-

ing behavioral scientists — Chris Argyris, David C. McClelland, Rensis Likert, and Frederick Herzberg.

He will use his film series during the workshops as a basis for intensive discussion and analysis of the work and findings of each of the behavioral scientists featured in the films, enlarging upon some of the major issues and clarifying concepts that are sometimes misunderstood.

Fred Joiner, manager of BNA Films, will lead workshop participants in an exploration of the practical application of behavioral science to everyday management problems.

Registration information is available from BNA Films, 5615 Fishers Lane, Rockville, Maryland 20852.

Attractions of '68 Photokina Promoted in Special Film

☆ Lufthansa Airlines is making available a swinging 15-minute color film describing the attractions of the forthcoming Photokina world's fair of photography to be held September 28-October 6 in Cologne, Germany.

The film is available free of charge for showing to meetings

of 20 or more persons. For details, write Bruno Bader, Dept. UX 121, Lufthansa German Airlines, 410 Park Ave., New York, N.Y. 10022.

* * *

F&B/Ceco Announces Several Subsidiary Management Moves

☆ Following a management conference in early March, F&B/Ceco President Arthur Florman announced several personnel changes involving several of the firm's subsidiaries.

John Babb was appointed president of F&B/Ceco, Inc. a post until then held by Florman, who remains president of the parent corporation. Babb, who was previously executive vice president of F&B/Ceco, Inc., was co-founder of Florman & Babb, Inc., in 1951, and a former cameraman of Local #644.

Wallace C. Robbins, former sales manager, was promoted to vice president, in charge of systems and procurement. He has been with the firm since 1957, and will be in charge of all purchasing, administrative systems and inventory controls.

Other executive appointments included: Robert S. Kaplan, sales manager; Hy Roth, mana-

ger of rentals; Raymond Emerita, manager of research & development; William Allen, manager of manufacturing; and Irving Pipcovar, manager of sales promotion. Len Hollander remains vice president/rentals & service; Don Notto, vice president/engineering; and Dom Capano vice president/sales.

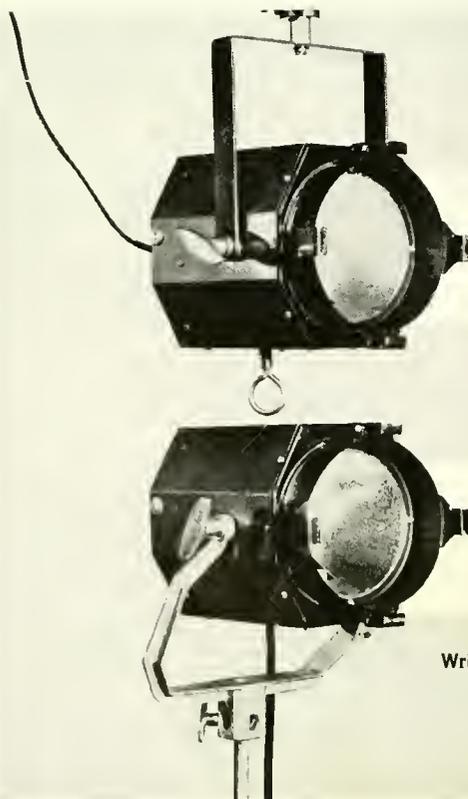
For the SOS Photo-Cine-Optics, Inc., Division, Dom Capano was named president, replacing Newell Crawford, who became vice president-treasurer of F&B/Ceco Industries, Inc., and also joins the board of directors of the parent firm.

* * *

MPO Videotronics Reports Sales, Earnings Up in 1967

☆ In its annual report for its fiscal year ended Oct. 31, 1967, MPO Videotronics, Inc., reported sales for the year of \$15,276,225, an increase of \$634,034 from 1966.

Earnings for the period after taxes were \$375,236, after deducting the company's tax loss of \$57,073 from a discontinued joint venture. The 1967 earnings equalled 81 cents per share, compared with 51 cents per share year earlier.



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SEEING IS BELIEVING! The quality of the finished print on the screen is more than a clue to evaluate the performance of the cameraman. A careful, conscientious, and competent cameraman will never use a camera that he is not completely familiar with. When lenses are purchased, they should be chosen with the greatest care. Buy the best possible. Have them fitted on an optical bench and then make film tests to check each one for sharpness, correct focus, and image quality. Make sure that each F stop on each lens is correctly calibrated and that all lenses are matched for color quality. Sometime ago I knew a cameraman who tested fifteen F1.4 one-inch lenses of a very good make before he found one that he considered satisfactory. Zoom lenses should not be used for regular shooting for they all lack sharpness.

If the camera is rented, the cameraman should make his own photographic tests before serious shooting begins. The aperture and the pressure plate should be carefully inspected and cleaned at regular intervals. Between scenes a meticulous cameraman will remove the lens, open the shutter and inspect the aperture plate with a magnifying glass to make sure that there is no hair or lint in the aperture that might make the scene unusable. Thoroughness of a cameraman can be established quickly by screening the work print with the projector slightly out of frame so that the edges of the aperture can be scrutinized. Before production begins, the cameraman should order sufficient footage of one emulsion for the entire production. It is imperative that he test this emulsion under the approximate lighting conditions that will be encountered. These tests should be processed and dailies made by the same Lab that is going to do the entire production footage. One-lite work prints, printed at the Lab's normal printing light should be requested, so exposure can be evaluated.

It is senseless to use a fast emulsion if a slow one will do the job. For instance, in 16mm color photography, Ektachrome ECO is highly recommended. Ektachrome MS, ER, and EF are high-speed films and should be used only when ECO will not secure a full exposure. Because EF is a high-speed film, it is more contrasty, more grainy, and lacks the fine color rendition that can be obtained with ECO. It would be sheer folly to shoot EF with a tungsten rating of ASA 125 at a lens stop of F6., if ECO with a tungsten rating of ASA 25 can be exposed at F2.8. Yet, to my dismay, it is done every day. The disadvantages of shooting faster stock are compounded because the film is not the only factor. The use of our F6. stop can also be criticized. Generally speaking, a lens is sharpest when stopped down two full stops from the widest aperture. If we have a F1.4 one-inch lens on our camera and were to shoot at wide open aperture, the image would be quite soft. But at F2.8 the image sharpness would be optimum. Closing the lens down beyond the F2.8

aperture does increase the depth of field, but it also decreases sharpness because of internal reflections between the iris and the lens elements. This is particularly true for fast or short focal length lenses, such as normal and wide angle. With long focal length lenses, the lack of sharpness at wide aperture or loss incurred by closing down in excess of two stops is less apparent. So, if our normal lens is F1.4, why not accept F2.8 as a good operating aperture and light the set accordingly. This is a good practical F stop at which to work. The use of the variable shutter to adjust exposure to this F stop is preferable, but density filters well hooded in front of the lens can be used.

The old axiom of shooting one-half a stop down or one-half a stop open from the correct exposure has gone with the wind. Shoot the film on the nose so that it yields the best picture when printed at the Lab normal printing light. Sometimes it may be necessary to use fast films and often it is necessary to ask for forced development. Always advise the Lab of the lighting conditions under which film was shot, and the ASA rating you wish to have the film developed to. Incidentally, Ektachrome EF can be force developed as much as three stops, but it is certainly not recommended, for the grain will increase and there will be some sacrifice in color. If you must shoot under adverse lighting conditions, this is what high-speed films and forced processing are for.

I am sure that every cameraman knows the hyperfocal distances of each of his lenses. But to review, let us assume you are shooting 35mm film with a 50mm lens and are exposing at F2.8. If the lens is focused on infinity, everything from 59'6" to infinity will theoretically be sharp. This is the hyperfocal distance of a 50mm lens stopped down to F2.8. But suppose you have a subject at 40' and a building in the background at infinity and you want to have both images sharp—focus the lens on the hyperfocal distance of 59'6" instead of infinity, then everything from one-half the hyperfocal distance (or 30') to infinity will be sharp. For the hyperfocal charts, I recommend that you consult the American Cinematographer Handbook. All 16mm and 35mm lenses are listed. The distance from the nearest to the farthest object that is sharp at a given F stop is called Depth of Field (not Depth of Focus). Depth of Focus refers to the distance from the film plane to the nodal point of the lens.

You might think that all this care in choosing equipment, film, and the subsequent tedious testing does not befit an artist of the camera. But I repeat my definition of an artist—one who knows and practices his technique so well that it is never apparent.

So—the beautiful picture you see on the screen is put there by a cameraman who conscientiously and carefully applied his techniques, without alibis or apologies. It is no accident!

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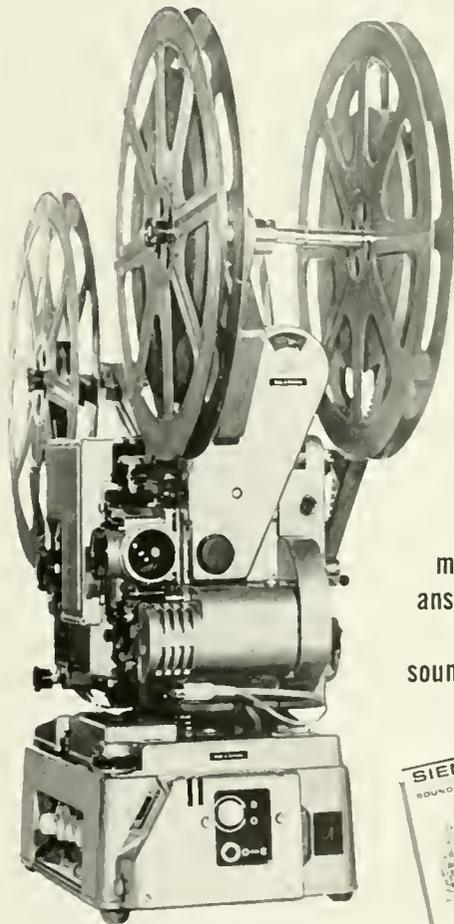
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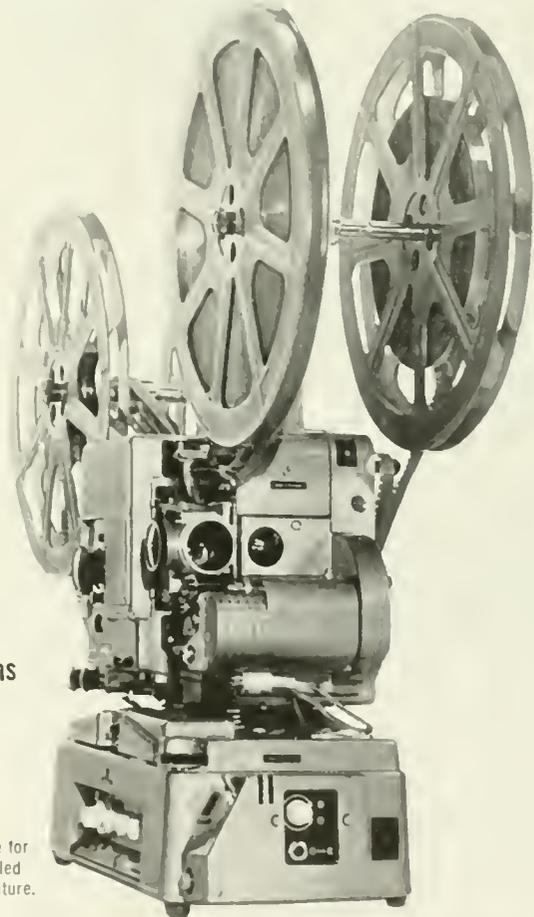


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— BUSINESS SCREEN BOOK SELECTION —

CORPORATE PUBLIC RELATIONS is the subject of an intensive new study made by L. L. L. Golden, a New York public relations consultant specializing in corporate and government affairs. In his new book "Only by Public Consent" (356 pp. published by Hawthorn Books, Inc. @ \$7.95), this experienced practitioner analyzes in depth the history and development of public relations programs within four great corporations: American Telephone & Telegraph, Standard Oil of New Jersey, General Motors and Du Pont. He explains how each company was first alerted to the need for public approval and his book tells the steps they took to establish good relations with their respective publics.

We find it no mere coincidence that this selective and in-depth review embraces these four pioneers in the use of public relations motion pictures. The Bell System, for example, is a notable leader in the creation and distribution of useful films, ranging from widely-used science and technological subjects to basic audiovisuals which show both young and old how to make better use of their telephones. The GM Film Library, pioneered by that company's early leader in enlightened public relations, Paul Garrett, contains excellent p.r. films, recently concentrating on the vital area of safety education. DuPont will long be remembered for its historic corporate history-on-film and for the exciting series, "Cavalcade of America." Esso (and Humble) provide some of the finest filmed expositions on American travel. The zenith of sponsorship was Jersey Standard's contribution toward Robert Flaherty's "Louisiana Story."

Yes, films played an important role in all these companies but they are only an integral part of the whole public relations approach. There is warm reminiscence in the far-sighted recognition of the public's right to information given by Telephone's Theodore N. Vail and Walter Gifford. Both failures and successes have had their part in the evolution of enlightened p.r. programs within industry. Golden communicates a clear understanding of the proper role of public relations and exactly what it can and cannot accomplish for a company.

There is need for a rejuvenation of the early spirit of greatness which marked the p.r. programs of many companies. This vital new spirit could be manifest in the really comprehensive, most useful public relations films as yet unborn. A reading of Golden's volume may rekindle that spark. —OHC

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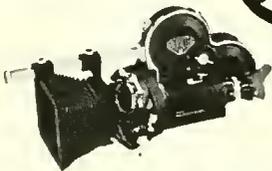
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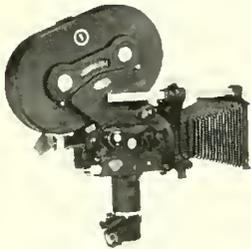
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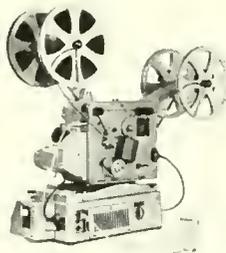
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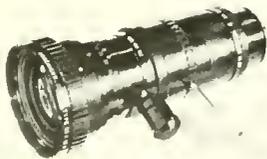
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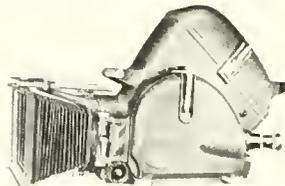
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SIGHT & SOUND

April Trade "Happenings" to Honor Laboratory Technicians

☆ During the month of April, there were a series of trade "happenings" to acknowledge the contributions of laboratory technicians to the quality of film products. The round of activities were part of the motion picture and television industries' tribute to the laboratory workers, with labor and management representing all segments of the business joining in salute.

The four-week campaign took place in Hollywood and New York dramatized the place of the lab technicians in the scheme of things. Events were arranged so as to put the spotlight on the technicians who work behind the scenes and in the dark rooms, and whose efforts are generally taken for granted.

Theatre managers in many parts of the country agreed to salute the lab technicians during the celebration by putting their names up in lights on the marquees. Stars, directors, producers, advertising agency executives, sponsors and other creative personnel in films and video visited the laboratories to observe and congratulate film technicians on the job, and laboratory workers visited various studio sets as honored guests and were placed in the spotlight by star performers for the occasion.

Many trade organizations in the industry exhibited special posters and other display material highlighting the salute to the lab employees. Several film and television companies had stories and editorials in their house organs, joining in the celebration to honor the lab technicians on this occasion.

Serving as chairmen of the tribute were G. Carleton Hunt,

president of DeLuxe and General Laboratories, and Charles W. Vitello, president of Local 702 Film Technicians, IATSE. The tribute will culminate with a gala dinner at the New York Hilton on May 18, and will coincide with the 30th Anniversary of the Laboratory Workers Union on the East Coast. •

* * *

NAVA Filmstrip Discusses the Functions of Instruction Rooms

☆ The National Audio-Visual Association has released a new 14-minute color sound filmstrip, *A Room for Learning*, which explains the functions of multi-media instruction rooms, presents the principles of their design and shows a number of typical installations in business and educational organizations throughout the country. The filmstrip discusses multi-media instruction rooms as specially built rooms with large built-in projection screens, permanently installed audiovisual equipment, special lighting, and other facilities of modern instruction.

A Room for Learning was produced by Paul Dexler of Bailey Films as a service to the audiovisual industry. Multi-media rooms at the Pennsylvania State University, the Eastman Kodak Co., the Rohr Aircraft Corp., Ithaca High School, Valley Winds Elementary School, Colorado Interstate Gas Co., Penfield Central School, The University of Texas, Compton High School, Saginaw Township, and the Bell System Communications Seminar are illustrated.

Copies of the filmstrip may be purchased from NAVA at 3150 Spring St., Fairfax, Va. 22030, at \$12.50 per set postpaid. A discount of \$2.50 is allowed if remittance accompanies the order. Preview copies are available on a 15-day approval basis. •



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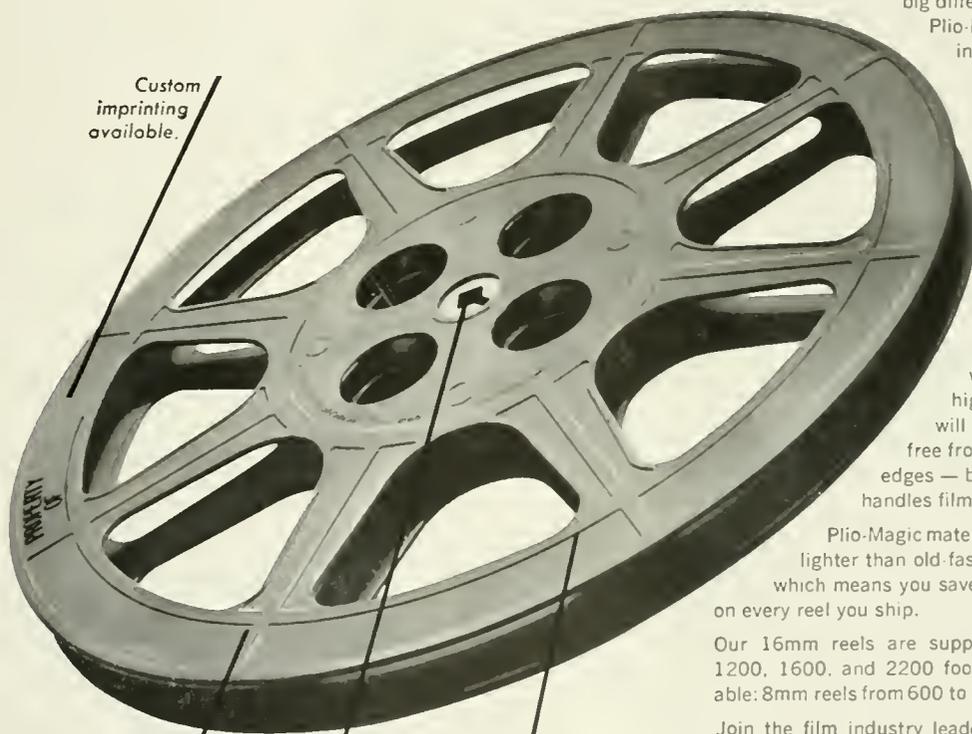
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European Editor Peter Rigg Reports on the Widespread Acceptance of a U.S. Citrus Film Brought to Consumer Audiences by InforFilm

Film's Key Role in European Marketing

POST WORLD WAR II dollar shortage, competition from Israel, Spain and South Africa, the Common Market preferences and devaluation are factors which have decimated the European market for U.S. citrus fruits.

In 1963, the California-Arizona Citrus League, representing Sunkist, Pure Gold and independent growers opted for motion pictures to spearhead an aggressive public relations and marketing operation to penetrate deep into thirteen European countries and recapture lost sales.

Being Distributed in the U.S. by Modern

Sunkist's film, *Citrus, The Golden Fruit*, is currently distributed in the U.S. by Modern Talking Pictures Service, a member of Infor Film. It was natural that producer John Haessler should be called in to advise on the operation designed to reach similar audiences throughout Europe. A former director of Harvard University Film Center and producer of over fifty educational films, Haessler was well qualified for the job; but knew that it would require much detailed research to identify the full potential of Europe's film audiences. The research project took over two years and made him a pioneer in international film communication.

By the Fall of 1963 he had shot the U.S. location material and set up his office in Paris, France.

Attending an audiovisual convention at UNESCO's Paris headquarters put him in contact with Europe's education film producers and a-v specialists and he discussed his project with non-theatrical film distributors and BUSINESS SCREEN's European Editor.

His was a problem which challenged every one of his listeners. It was to make a film which would promote the excellence of California citrus fruits so that they could be identified and asked for in Europe's fruit markets — encouraging fruit importers and wholesalers to re-open trade with the United States.

Haessler knew that had first to influence

Sound Services Ltd., distributors in Britain, handle up to 2,000 films a day with help of this NCR-Elliott 4100 computer installation.



Appetizing desserts, both elegant and informal from many countries, are showing viewers how skillful cooks make use of citrus fruits.

public opinion, through the housewives, home economics teachers and students in 13 European countries. The question was how to reach them with the *right* film? The discussion at UNESCO was only the beginning for he visited each country, discussing his film treatment with film distributors, educators, womens groups; his 'storyboard' was a montage of silent film clips and slides.

Citrus in Traditional European Dishes

With the advice of Barbara Clinton, Sunkist's home economics expert, he featured traditional European and other national dishes which used citrus fruits, as link material. Soon he realized that there are as many different eating habits as there are countries in Europe and an everyday cooking utensil in one country, can be unknown in the next. But by checking and double-checking with Europe's home economists he finally had a rough cut ready for inspection.

Once again Haessler toured Europe, this time discussing distribution. By now he had established a close liaison with members of Inforfilm, the international association of non-theatrical film distributors who judged the film good for widespread distribution provided it was "at least 20 minutes long". Teachers considered it would be acceptable for use in classrooms provided it was "12-15 minutes long, but no longer than 20 minutes".

Eight Language Versions of the U.S. Embassy

Now completed, *California Sun Fruit* runs for 20 minutes! Each distributor stated his print language version requirement based on local knowledge of women's group and school audiences. In retrospect, Haessler said that this preliminary budgeting "came out practically on the nose".

Now it was the turn of the laboratories — the editing print had been made by Consolidated in the U.S. but for convenience prints and foreign versions had to be made in Europe. Haessler selected Filmatic Laboratories of London and ordered 800 Eastmancolor 16mm prints, with 8 internegatives (one for each language version) and each print had

A dynamic campaign by the California-Arizona Citrus League to recapture their European market provides the first depth analysis ever of film distribution facilities and audiences throughout Europe.

to be of superlative color quality. The color of the fruit *must* be right, California oranges have a deep color — lemons must be yellow, but with a *silver* sheen if they are fresh. Using Bell and Howell additive printers, with A & B roll and making 10,000 light density and filter shifts, Filmatic produced the 800 prints — "practically on the nose" too!

California Sun Fruit was given a full scale launch at the U.S. Embassy in London when the Agricultural Councillor gave a rundown on the export position of U.S. citrus products — laying the problem on the line for 200 journalists and educationalists present. The film begins in the sunny citrus groves of the Far West in the United States and tells the story of the careful preparation of the land, the planting of trees and the massive irrigation, made possible by reservoir-trapped mountain water. Above all, the film reveals how the unique climate of the region enables the fruit to flourish around the year. In the port of Los Angeles, the camera observes the loading onto special ships where the fruit is stored in refrigerated compartments. And so to Europe and its great ports.

Next, we see fruit unloaded at a European port and placed on a lorry for its trip to the countries of Western Europe which are visited, one by one, on a Grand Tour. National recipes featuring citrus fill the screens.

An Appetizing Look at Citrus Recipes

We see how citrus enhances the taste and appearance of hors-d'oeuvres, fish, meat and poultry. The camera does not forget the traditional role of all citrus fruits in desserts. Dishes, both elegant and informal from many countries, illustrate how skillful cooks employ citrus fruits.

The story of citrus closes with views of the lush valleys between the U.S. Pacific Coast and the Sierra Nevada mountain range. While we have been on our tour, more groves have been planted to meet the growth. (CONTINUED ON THE FOLLOWING PAGE 24)

Distribution of "Citrus" in Sweden is being discussed by Eskil Hedin and Harry Lindstrom at the Council for Personnel Administration.



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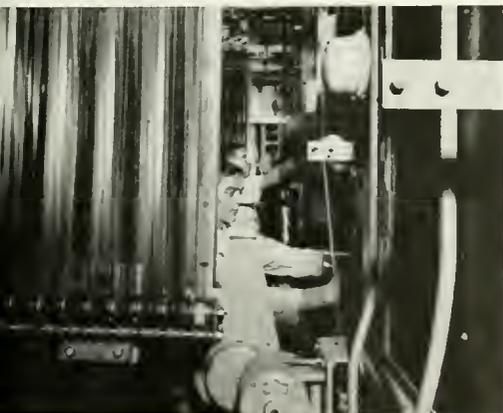
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DISTRIBUTION REPORT: EUROPE

(CONTINUED FROM THE PRECEDING PAGE 22)
ing demand abroad for California-Arizona citrus. It was an immediate hit with Britain's Home Economics leaders, women's page editors and officials of women's clubs and immediately went into distribution through Sound Service, Europe's first computer-controlled film library.

24-Page Recipe Book Aids Promotion

To promote the film and extend its memorability, the California-Arizona Citrus League printed 500,000 copies of a leaflet and a 24-page recipe booklet. Copy had been carefully prepared to appeal to students and housewives and each language version quoted the national weights and measures in common use.

All film distributors welcomed the leaflets as direct mail shots and supplied copies of the recipe booklet to each film dispatched. In England 5,000 copies were inserted in the Good Housekeeping Institute magazine *Factfinder* which is read by home economics specialists and housewives. The film was also featured in 20,000 copies of Sound Services film catalogue.

Over 80 Prints Serving British Viewers

In addition, prints were presented without charge to local county and school system educational film libraries throughout Britain — and by the end of 1967 over 80 copies of *California Sun Fruit* had been seen by the first 70,000 of its intended British audience.

Because of Haessler's research, distribution of *California Sun Fruit* could be planned in detail to fit in with the local conditions in each country. In Germany, France, England, Scotland, Belgium, Denmark, the Netherlands, Sweden, Finland and Switzerland there is an established pattern of free loan distribution to self-equipped audience groups. Additionally, in Denmark, England, France, Germany, the Netherlands and Sweden national and regional government sponsored and non-profit educational film libraries will accept prints for use by teachers. In Norway and Austria all distribution is carried out by the government film library. By September, 1966 most foreign language versions were ready and dispatched to other European countries. Fifteen months later *BUSINESS SCREEN* carried out a spot check on progress.

Story of Success Throughout Europe

This is our nation-by-nation rundown:

We started in Germany, the biggest potential market for California citrus and the largest potential film audience, requiring nearly half the total requirement of the prints. The Konferenz der Landesfilmdieste operates a chain of film libraries which are non-profit regional government agencies. A typical example is Landesfilmdiest Hesse which has 3,500 registered audience groups of which 800 are likely to be interested in *California Sun Fruit*. Films complete with projector when required are dispatched daily from Frankfurt by truck which deliveries to schools and meeting halls — in Frankfurt itself there are 54 adult education evening schools. To supply the demand from them during Octo-

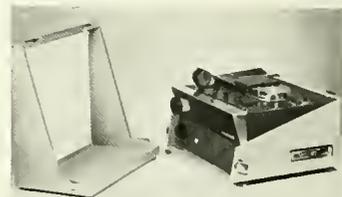
(CONCLUDED ON THE FOLLOWING PAGE 26)

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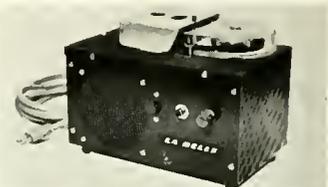
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DISTRIBUTION REPORT: EUROPE

(CONTINUED FROM THE PRECEDING PAGE 24)

ber, 1967 three German version prints were seen by 1,200 students at 22 shows and a further 1,000 students viewed the film on schools television.

In addition regional, city and rural film libraries hold 215 prints on permanent loan as followed: 178 libraries hold one or more print; 154 libraries submitted distribution reports; 98 libraries made comments of which this is typical. "we liked the film very much and we should have liked to carry out the dishes right away. We then prepared the dishes at home using the recipes given in the brochure."

CEDFI Set Up Distribution in France

In France distribution is carried out by a number of agencies headed by CEDFI a commercial distributor based in Paris, supplying reports on audience returns. A school for cooks ran the film six times for 400 students and reported "Very good. This is the second time. The previous projection incited us to ask for the film again. 'Merci infiniment' for the recipe booklet". The Ministry of Agriculture Film Library rated the movie "one of their best films" and mailed 4,000 copies of the recipe booklet to borrowers. Three other non-theatrical film libraries had similar comments and the *Institut Pedagogique National* estimated the film was good for a ten year life, in French schools. In the first year the French non-theatrical audience, mainly in schools, numbered 103,000.

Denmark's *Erhvervenes Film Center* mailed the leaflet and booklet to over 3,400 addresses including 1,730 teachers of domestic science and 1,000 local chairman of Home Economics Associations. The response was immediate and an additional two prints had to be rushed to Denmark.

27 Prints Are Being Shown in Sweden

The Swedish Council for Personnel Administration handling *California Sun Fruit* in Sweden has 10 copies in circulation. In addition the audiovisual centers in seventeen Swedish cities have recently accepted prints and leaflets for distribution to school systems.

Filmiyhtyma Oy is the sole distributor to general and educational audiences in Finland — three Finnish versions are in circulation, track recorded in Helsinki and dubbed by the laboratory in London. Sixty per cent of the audience ratings place the film in the "excellent" category and 40% in "very good".

Norway is a maritime country and the national school for cooks and stewards in the merchant marine was one of the first of 83 educational organizations to request prints.

Swiss Distributor's Active Promotion

A mailing in November, 1966 by Schmal-film-Zentral in Switzerland ensured big audiences through 1967. In addition to the 9000 booklets issued by Schmalfilm, Swiss fruit and vegetable importers distributed nearly 7,000 German and French versions of the leaflets and recipe booklets and the film was seen by over 17,000 people of whom over 90% rated the film "good" or "very good".

The SHB Government film library in Austria distributed 37 prints through this small

country, and as well as mailing over 12,000 recipe booklets, featured the film in their audiovisual magazine.

In September 1967, the *California Sun Fruit* was screened for an international congress of A-V specialists, in Vienna.

"Citrus" Widely Shown in Low Countries

Sofedi the Belgian film distributor bound 14,000 leaflets into their French and Flemish film catalogues. To meet the demand in Belgium, 6 French and 5 Dutch versions are required.

Sunkist's Brussels office arranged a series of showings to the fruit trade which was attended by 300 wholesale fruit buyers.

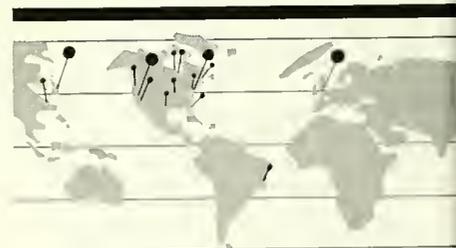
The rate of distribution in the Netherlands is 40 shipouts per print per year, reports Technical Film Centre. This is well above average for Europe thanks to Holland's excellent postal and transportation system. TFC's library has 7,000 registered borrower groups, all of whom received the leaflet and brochure. A total of 22,569 people saw the film in 1967.

That is the first recorded distribution pattern for Europe, to exploit a carefully planned and scripted film — designed to meet specific educational and interest needs — to hit a target audience of 1/2 million in thirteen countries in the first year of operation (excluding any TV exposure which may follow).

Popular With Trade as Well as Public

California Sun Fruit is an unusual film in that it is just as acceptable to the fruit wholesaler and his customers, as to teachers in the schoolroom — but it took 2 1/2 years of planning and research in thirteen countries to make it so.

The editors of *BUSINESS SCREEN* are indebted to the California-Arizona Citrus League in Los Angeles and Brussels, to John Haesseler and to the European members of Inforfilm for enabling our readers to see this exclusive first comprehensive survey of film distribution in Europe, where dwell over 250 million potential customers for U.S. products.



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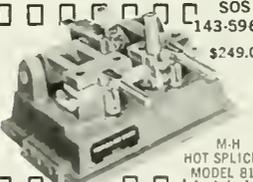
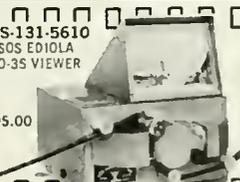
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Industry Film Producers hear Ted Gomillion discuss sound techniques.

**Sound Techniques Discussed
At California IFPA Meeting**

☆ Ted Gomillion, a southern California motion picture sound expert, recently compared sound techniques used in major motion picture productions with techniques used in documentary, training and industrial productions in an address before the Northern California Chapter of the Industry Film Producers Association.

Gomillion emphasized and demonstrated that low budget, as compared to major productions, need not mean low quality sound. Explaining the use of microphones in large productions, Gomillion offered several tips for economical sound in small productions.

Gomillion, who has been in charge of sound crews for several motion picture studios in-

cluding 20th Century Fox, Columbia and Disney, outlined and explained the techniques of recording, canned music, music scoring, effects, transferring and mixing.

Following Gomillion's address, the members in attendance saw the controversial film, *Marshall McLuhan, the Medium Is the Message*.

The meeting in Sacramento March 20, was attended by more than fifty members of the chapter. Program chairman for the event was Ray Hollingsworth, of United Airlines in San Bruno.

* * *

**P&G Film Shows Importance of
Consumer's Purchase Decision**

☆ The consumer has "the last word."

So says a new 20-minute color film from Proctor & Gamble which shows how consumer decisions affect the development — and determine the success — of household products.

Called *The Last Word*, the film focuses on the different attitudes that a young research executive and his wife hold toward a new product that he has helped to develop. He regards it with justifiable pride, but she regards it objectively — as a consumer would.

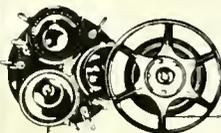
Proctor & Gamble says *The Last Word* demonstrates why manufacturers must pay close attention to consumer opinion and why laboratory research and close study of consumer reactions are necessary in developing good products.

The film was shot on location by Lasky Film Productions, of Cincinnati in P&G research centers and plants, in supermarkets and in actual homes.

Designed primarily for schools, colleges and adult organizations, *The Last Word* can be obtained free from Sterling Movies Inc. •



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Who in the world could get people to pay top box office prices to see your PR film?

Remember when going to the movies always meant seeing a double bill? Before PR films became such an important part of today's single-feature programs?

Here's how it all changed:

A few years back, the motion picture distributors found they could draw greater audiences away from their TV sets by showing one "blockbuster" picture instead of the traditional double feature. As a result, movie attendance has been soaring upwards for the last 5 years.

But this one-picture approach created a *new* problem. You see, "one picture" really means one *feature*, plus enough short subjects and cartoons to make up a decent interval between entering and leaving the theatre.

The trouble was that there simply weren't enough of these "filler" subjects available, which created what you might call "The Filler Gap."

As part of the MCA-Universal family, it wasn't too tough for us to spot this gap, or to take advantage of it for our clients. We simply converted their films from 16mm to theatre-format 35mm (it's easy!) and put them into movie houses all over the country.

United World, that's who.

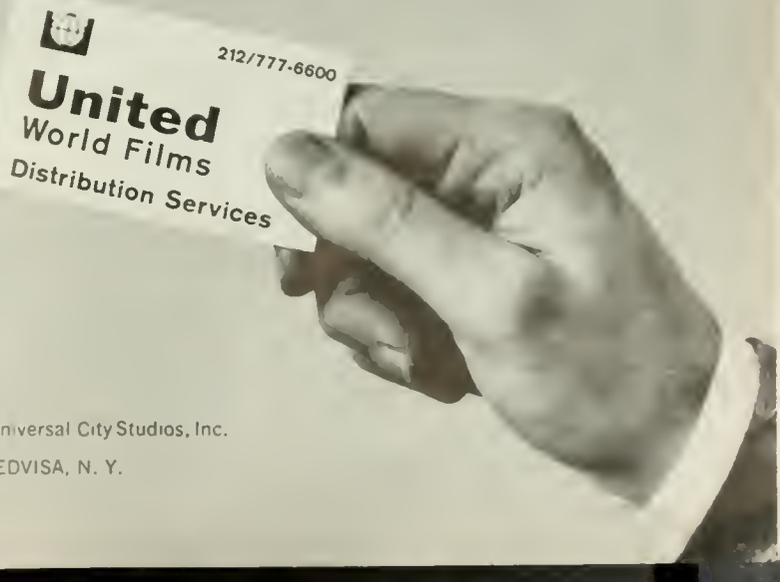
Exhibitors loved them for three reasons: they did fill the required time, they cost nothing, and the audience enjoyed the films. So everybody was happy, including our clients.

Because there's only one small charge per booking, no matter how many thousands of people might see it, the actual cost-per-viewer generally averages a small fraction of a cent each. And the viewing environment is ideal.

Today, theatrical distribution of PR films isn't news any more. Most of the distribution houses were smart enough to follow the leader, once they saw the way. So we can't claim movie houses as our exclusive territory. But that's not the point.

What *is* exclusive with United World Films is the combination of *attitude, experience, and logistical support* we're able to focus on your PR motion picture's distribution... whether it means coming up with an entirely new way to do the job, or simply constructing the most efficient market-by-market program through existing media.

Because we've got the means, the "know-how," and the connections, you'll find it really pays to call the man from United World.



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There are a lot of other professional reasons why you should investigate the Graflex 16. Write for complete data.



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Audio Productions to Become Part of Novo Industrial Corp.

☆ Audio Productions, Inc., leading producer of business and TV films, will become part of the Novo Industrial Corporation, in accordance with a plan agreed upon April 17. Subject to the approval of Novo's Board and Audio's shareholders, the merger is scheduled to become effective May 1. Novo is also the parent company of Bonded Services, a foremost film distributor and storage company.

According to the principals, this arrangement will permit Audio and Bonded Services to offer a complete range of services to both ad agencies and industrial clients, including film production, storing of negatives, making and servicing TV, industrial and educational film prints.

Audio Productions, Inc. will operate as a new autonomous division within the Novo organization, as will the Bonded Services Division. According to Audio president Peter J. Mooney and Chester M. Ross, president of Bonded, "all services offered by both companies will be maintained or increased, with dovetailing of functions in many areas. The merger is highly advantageous to both companies. It enables Audio to utilize Bonded's well-staffed offices in Los Angeles, Chicago, New Jersey, Toronto, Mexico City, Sydney, Amsterdam and Hong Kong.

The new corporate arrangement was preceded last August 22 by the merger of Bonded Services' Agency Department with Garden State Films, Inc., an Audio subsidiary, to create Garden State Novo, Inc., a print procurement company. The success of that venture led to the decision for this move by Novo and Audio.

Novo Industrial Corporation, a diversified service and manufacturing complex, is listed on the American Stock Exchange. •

Writer-Director Edmond Levy Forms Own Company in N. Y.

☆ Edmond Levy has formed his own company, Films by Edmond Levy, Inc., at 424 West 46th Street, New York.

After a career in television, Levy has since directed over 60 films and written as many. *A Year Toward Tomorrow*, the Sun Dial Production which he wrote and directed, won last year's Academy Award for documentary short subjects. He has re-

ceived two additional Academy Award nominations, an Emmy nomination, three "Chris" awards, three CINE Golden Eagles, and many others.

Levy specializes in films of social interpretation. Harvard educated, he received further training at the Yale School of Drama. One of his first films, made for



Edmond Levy (right), new head of New York film company which bears his name, is pictured at work with actor Paul Newman.

the U.S.I.A., was nominated for an "Oscar" and received several honors at international film and television film festivals. He has since produced, written and directed films both in Hollywood and New York as well as a myriad of locations in between. Noted for his ability to evoke convincing performances from non-professionals, Levy usually casts his films with the people about whom they are being made.

Some of the diverse subjects he has explored on film are race relations, poverty, psychiatry, family therapy, the plight of the aged, of the deaf, interpretation of human factors in space travel, higher education in America and American history. Recent films depict the trials of migrant workers in the southwest and Indians on a reservation in Arizona. •

Academy Honors "Redwoods" and Expo's "A Place to Stand"

☆ The short documentary motion picture, *The Redwoods*, sponsored by the Sierra Club and produced by King Screen Productions, of Seattle, was this year's winner of the Academy of Motion Picture Arts & Sciences' "Oscar" in that category.

Another outstanding "Oscar" winner at this 1968 ceremony was Chris Chapman's exciting Expo '67 production, *A Place to Stand*, sponsored by the Ontario Government. This film was the subject of an extensive BUSINESS SCREEN feature, detailing the exciting screen effects created by

news in perspective

Film Effects of Hollywood.

Another "Oscar" winner this year was *The Anderson Platoon*, a theatrical short subject not in our field. Even the losers made news, however, as the Academy nominations cited such excellent films as Sun Dial's fine *While I Run This Race* (Vista); Charles Guggenheim's exposition on the St. Louis Gateway Arch, *Monument to the Dream. A Time for Burning*, also reviewed in these pages, was another notable nominee.

The content of *The Redwoods* and of the fight to save this American wilderness heritage is expressed in Gerald Manley Hopkin's words: "What would the world be, once bereft of wet and of wildness?" King Screen's production can do much to save those great forests and this "Oscar" recognition should lead to widespread public showings. •

Student Interest in Films at New High on College Campuses

☆ Take note of the tremendous interest in film study throughout America's institutions of higher learning. The New York Times recently reported (April 18) that 60,000 graduate and undergraduate students are enrolled in 1,500 film courses at 120 colleges and universities.

While the film as entertainment or art is a primary interest, there is inevitable "fall-out" as these young people look to documentary, factual and industrial aspects of the film. From such campuses as UCLA and Southern California have come increasing numbers of active factual and educational film makers. The range of equipment available for production covers the top-professional (such as UCLA) to barely adequate resources.

The comment of Stanley Donner, chairman of the film department at the University of Texas in Austin, is most optimistic:

"This has to do with what's happening to communications," he believes, "film is the future way of transmitting ideas." And our good friend, Dr. Ray Fielding, head of the film program at the University of Iowa, concludes:

"It's the right combination of security and freedom. They can make a good salary but are at

liberty to be creative. They are not slaves to any industry."

From such good beginnings as Kodak's "Teen-Age Movie Contest" and CINE's "Golden Eaglets" to young film makers, there is an expanding horizon for film creativity which bodes well for the future of the medium. •

U.S. Industrial Film Event Presents Trophies in Chicago

☆ The embryonic "U.S. Industrial Film Festival" came and went with little fanfare at Chicago's Pick-Congress Hotel on April 25. Before a modest audience, largely of award-winners who came to collect their trophies, this privately-promoted event (by Will Anderson and associates) culminated its first year of activity.

Outstanding among the award-winners cited was another plaque to the Rank Organization's humorous but effective sales film, *Revolutions for All* (sponsored by Churchmans); BASF AG of Germany was cited for *The Timeless Track* in the same category. *Hey, Media Buyer* also won a first place for sponsor, RKO General and its producers, Savage-Friedman.

Morton Goldsholl Design Associates won a first award again for *Imagination 10*, sponsored by Champion Papers, Inc. And *Movin*, sponsored by the Canadian National Railways (produced by Peterson Productions) was a second winner of top honors in this public relations category.

First award winner in travel films was Henry Strauss & Company's *Africa, East and West*, sponsored by Pan American Airways and Strauss also took top honors for *A Straight Pitch*, a sales film created for AT&T. Dan Hess Productions' *It's Called Motor Oil* won the top film award in the training category.

John J. Hennessy Motion Pictures' *Giants in the Valley*, sponsored by American Pipe & Construction Co. was the first award winner in the category for industrial and technical processes. Finally, Stuart Finley, Inc. received the chairman's special award for his film, *The Third Pollution*. Filmstrips were also cited for 1968 honors. •





Since you get the safe shot easier and quicker, the fast NPR encourages you to try for the great one.

With some cameras, after you've struggled through the master shot and a couple of closeups, you're exhausted, the actors are stale and the morning's gone. The NPR weighs only 20 pounds and it needs no blimp, so it's no trouble to set up. But once you're shooting — that's when the NPR's design helps you get the basic shots fast, so you can get to the more turned-on shots that really make the picture and your reputation.

Let's go: You can mount the NPR's magazine in five seconds. No threading; no loop to form. The built-in clapper automatically establishes sync as soon as you switch on. No waiting for slates. The viewfinder rotates, the eyepiece swivels. Any angle, either eye. On the groundglass, you can see the microphone *before* it gets into the shot. Whatever lenses you mount on the rotating turret, they're not inside a blimp; so you can get at them fast.

Fast: Now you've got the basic shots. The NPR is ready for more. Get some candid shots — nobody knows when your NPR is running and when it isn't. Completely silent; and unobtrusive too. When it's on your shoulder, it's lower than your head. Shoulder-resting is comfortable, so it's steady. You need only one hand to shoulder-rest the NPR. The other hand is free to follow focus or stop down.

Spontaneous: If something big happens suddenly, switch on and *then* focus. The groundglass image is so bright, you can see the focus pop right in. If you run out of film, the five-second magazine change saves you. Shoot right on and cover it with a cutaway later. No stopping. No clapstick. No blimp. No AC power. If you want a really high angle, climb a tree with your NPR in one hand, like a briefcase. Then shoulder-rest the camera. Hold onto a branch with your free hand. Shoot. Great.

Franchised dealers: *east coast* F & B CECO, Camera Mart, Camera Service Center, General Camera Corp., S. O. S. Photo Cine Optics, Claus Gelotte; *middle west* Behrends Inc., Victor Duncan Company; *south* Frye Photo; *west coast* Brooks Camera, Mark Armstead, Gordon Enterprises. Eclair 7262 Melrose Ave., Los Angeles 90046

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Meeting youngsters' interest in trains, many railroads are pleased to conduct tours for groups of school children, as in this scene.

"The Right Track" to Children's Safety

Association of American Railroads' Well-Aimed Film Shows Hazards of Using Right-of-Way for Playgrounds

TRAINS ARE EXCITING, and railroads are fascinating. So perhaps it is only natural that they both have an irresistible attraction for children . . . as the most dangerous playgrounds in the world.

Over the years, the railroads have conducted extensive programs of safety education, dedicated to teaching youngsters the need for safety precautions in the vicinity of railroad tracks, property and yards.

Takes Youngster's Viewpoint

A key feature of today's safety education by the railroads is a new film, *The Right Track*, sponsored by the Association of American Railroads, which tells its story the way it would seem to the youngsters themselves.

Not at all preachy, the film says, for instance, about shooting at trains with a BB gun: "Big deal, who couldn't hit a great big train?" — but then suggests a bull's eye target on a

"Big deal! Who couldn't hit the side of a train?" *The film says a target range is more sporting.*



The world's most dangerous playground, a railroad right-of-way, as shown in "The Right Track."

range as a lot more sporting proposition. With kids playing "chicken" on the railroad tracks while a train approaches, the film suddenly puts a scrawny young pullet on the right of way, saying "only a chicken is silly enough to play around the tracks."

Created by Aegis Productions

The Right Track was produced by Aegis Productions, of New York, and directed by Sid Milstein. Stanford Sobel wrote the script, aimed specifically at young people and psychologically attuned to reach them where they are. Dr. Samuel Ball, Associate Professor of Educational Psychology, Teacher's College, Columbia University, served as educational consultant.

According to William V. Hayes director of safety and training, New York Central Railroad, and general chairman of the safety section of the Associa-

TWO "DIFFERENT" RAILROAD INDUSTRY PICTURES

tion of American Railroads, the film has been wonderfully well received by the member railroads. 25,000 brochures have been printed offering the film on free loan to schools and other groups of young people, and almost all of the railroads in the United States and Canada have purchased prints and will make

the film available in their area.

Closely associated with Hayes on the film project were Steven Dewhurst, public relations director, and William E. Todd, secretary of the operations department, of the Association, along with a committee composed of members from safety, security, p.r. and administration.

Union Pictures Life of "Railroad Man"

Brotherhood of Railroad Trainmen's 30-Minute Film Made to Counteract Public's View of Featherbedding

"RAILROAD MAN's got a pretty good job. It's hard work, rough hours sometimes, but when you're through you've done something. Something's moved."

A new 30-minute color film, *Railroad Man*, shows the life and times of the men who work on the railroads. It is sponsored by the Brotherhood of Railroad Trainmen, and it was made specifically to counteract what the Brotherhood calls the unfounded public criticism of much railroad work as featherbedding.

"I got the feeling a whole lot of people don't realize what a man's got to go through to work on the railroads."

He's a Hard, Skillful Worker

The film was originally planned at the Brotherhood's Annual Meeting two years ago as a project to recreate the image of the railroad man as a hard worker in a job that takes a lot of skill. A project team under Brotherhood Director of Public Relations L. E. Corsi set about to make a film with only one main qualification from President Charles Luna — "It's got to be honest — it's got to be the way it is."

"There's only one thing a railroad man wants to talk about. That's railroading."

All of the sound track of *Railroad Man* was recorded in the field, and it is the unrehearsed voice of some of the 185,000 men in the U.S. and Canada who worked on the trains behind the engine and are collectively called trainmen. An example:

"I miss the whistle on the steam engines. They were a lot more colorful than the air whistle that we now have on the diesel. Practically all of the old timers, they . . . they . . . they had a— oh, I think a lot different way of blowing their whistle. Each one of them kind of had his own

way of pulling the whistle. It was a — it was a beautiful sound, especially early in the mornin' when the sun was just rising and some — as we used to make the comment — some of the old boys could play a tune on that whistle, you know. And it was colorful. And I think you — we've lost something about it. I think it had its place in life."

Produced by Harold Mayer

Railroad Man was produced by Harold Mayer Productions, of New York, directed and photographed by Jeri Sopanen, and edited by Evan Lottman. It was photographed-beautifully-on railroads all over the country.

"All a railroad really has to offer is service and if they don't give good service, why, they don't get the business. And those that do go by train and like to travel by train, they have a hard time making connections, and their personnel isn't the best in the world. When you go up to buy a ticket, or when you get on a train, you might get some grouchy old conductor who thinks he owns the railroads, which he don't own one bit of it. The railroads, it seems like, they decided at some point there was more money to be made hauling things, than hauling people. And then and there it seems they just decided, the hell with people, you know," reports another part of the sound track.

Management Is Taking a Look

Despite the fact that management doesn't always come off smelling too sweet in the film, some railroads are fair enough to appreciate that the film carries a good load of truth. Prints are circulating throughout the industry not only before trainmen's groups, but in sub-rosa style before management groups as well. It is now going out to the public in 16mm showings to social and (CONCLUDED ON PAGE 44)

TWA, Hilton Hotels and Jam Handy Host Seminars to Improve Business Meetings

THREE LEADING BUSINESS ORGANIZATIONS have joined forces in demonstrating the assistance available to meeting planners.

Trans-World Airlines, Hilton Hotels and The Jam Handy Organization, representing the three essentials of travel, hotel accommodations and meeting services, are putting on a nationwide program focused on the planning and holding of better business meetings. It's a Conference on Conferences, as the box-office has it.

In showcasing some of the resources which today's meeting planners have to draw on, a "systems concept" is diagrammed, illustrated and acted out in a full-day's multi-visual meeting agenda. The focus is on regional, national and international meetings.

Hold Three Sessions Daily

With TWA, Hilton and Jam Handy hosting the event, the meeting carries through morning, luncheon and afternoon sessions, ending with a reception and an armful of carry-home materials designed to ease the burden of anyone facing the job of meeting planning.

Weeks ahead, the audience is sampled in each city, using a specially designed Business Meeting Questionnaire to bring out audience interests. Responses to this questionnaire made it possible to develop the Conference realistically, from a "you" point-of-view.

Guests Tell Their Problems

The opening step in the Conference is a guest activity; the audience expresses its own "Biggest Problems" in planning and holding company meetings. Responses provide the basis for answers from experts at various points throughout the meeting.

In an organized "systems" approach, the Conference charts the steps in going from isolation of the need to achieving the desired results. It's brought out that the first of these steps, is to do a good job of getting the facts and that the facts need to be researched both from central office and from the field.

Armed with the facts, the next step in the "system" is building the plan. The audience is exposed to the main factors the meeting

planner needs to consider as his plan develops — the varieties of experience available, what to look for from specialists, planning for budget control.

Transportation planning is the subject of a multi-screen visual presentation by Lynn E. Ashby, manager of convention sales for TWA. Ashby tells and shows what happens inside the airline



Use of professionals for talent is demonstrated by Jam Handy's moderator, Spencer James (right), with acting "pro" Wayne Tucker.

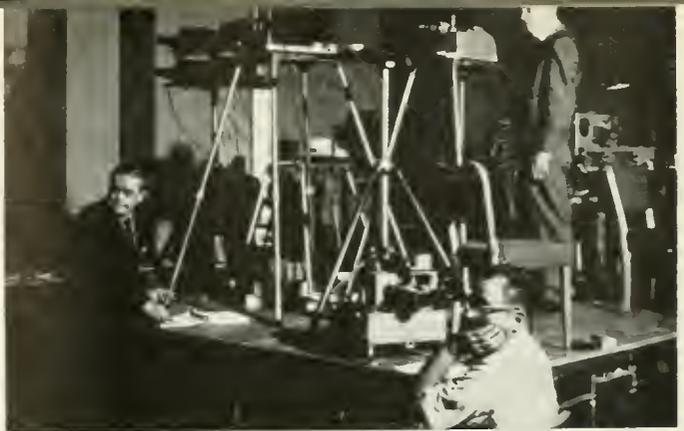
from the time the meeting planner picks up his phone and calls TWA.

Regular services and special services of TWA are portrayed in a series of moving screen images. Special emphasis is given to TWA's choice of five fares, depending upon the timing of the meeting; fully computerized reservation service; and 24-hour, 7-days a week cargo service available to the meeting planner. TWA also can and will arrange necessary ground transportation. Backing up such services are TWA's 155 all-jet fleet and 35,000 airline employees.

How to Get Most from Hotels

Recognizing the size of the effort usually applied to the complications of planning hotel arrangements, the Conference outlines visually how to get the most out of hotel accommodation dollars. Paul H. Valentine, director of marketing, commercial and convention sales, Hilton Hotels, shows the ever-increasing array of services provided for the meeting planner by leading hotels.

Highlights of Valentine's presentation include Hilton services



Fully automated and programmed projection combines slides, slidefilms, motion pictures and "crawl" on the two meeting room screens.

in site selection for meetings, comprehensive planning advice and the many specialized services available to meeting planners just for the asking. He analyzes each day of the week and each month of the year from the standpoint of desirability for booking meetings.

The Hilton presentation covers such matters as special registration and check-out, Lady Hilton services for the ladies, group functions, and what to expect from a hotel staff in terms of equipment, arrangements and services.

Continuing the progression of the "systems" approach, how to

apply talent is detailed by Spencer James, business theater director of The Jam Handy Organization staff and moderator for this Conference. With the multi-visual agenda in high gear, the audience goes behind the scenes in the world of writers, artists, photographers, art directors, sound engineers, motion picture production specialists, and the people of business theater.

Turning them to producing the materials, James highlights the opportunities for originality, effectiveness and economy in the production of meeting media. Visually, the audience explores (PLEASE TURN TO PAGE 44)



TWA's Lynn Ashby tells how travel arrangements and airline's special services can help get program "Up, Up and Away . . ."



Hilton presentation by Paul Valentine carries out the theme of "Getting the Most for Your Meeting Dollars" from the hotels.

Special problem-solving workshop highlights the afternoon activities.



Let's Discuss Rear-Screen Projection

as Told to the Editors of Business Screen by Les Heath of Polacoat Incorporated, an Authority on This Subject

IMAGES ON TODAY'S multi-screen communication "walls", in large and small presentation facilities, and the growing number of motion picture projectors with "self-contained" screens, increasingly depend on the quality of rear projection material on which their pictures are shown.

The evolution of this translucent material, in terms of the physical elements involved, is a story of itself. Within recent decades a single company and one pioneering innovator have played a leading role in providing a wide range of rear screens, for installation in a variety of projection systems, as well as in custom designed large screens for conference and presentation rooms. The company: Polacoat, Inc. The "man behind the screen"—Les Heath, vice-president of sales.

To further illuminate this Special Report on Audiovisual Facility Design, BUSINESS SCREEN turned to Heath for answers to some of the oft-asked questions about rear screens and their use. His responses may well be the outline of a basic text on rear screen fundamentals.

* * *

What is the most important advantage of rear projection?

• Originally the greatest asset of the rear screen was its display of pictures in lighted rooms. Its use minimized the distraction of closing windows, pulling shades, and turning off lights to show a film. But the difficulty of enclosure of the projection path, the varying quality and placement of mirrors and the need for added space behind the screen slowed the evolution of this concept.

"Packaged" rear screen cabinets evolved into more compact, portable equipment. Designers' success with these small rear screen systems, coupled with the convenience advantages already noted, have been applied in today's larger systems.

Today, rear screen is part of a *system*. The screen being only the viewing element; the "interface" between the technology of equipment behind the screen and the audience perceiving the presentation. It is the "system" that is now delivering bright, programmed image information to single viewers and audiences of several hundred—yet still within a lighted environment.

* * *

Now that a rear screen system can deliver automated pictures to an audience, is there further evolution?

• Definitely! The evolution is toward multimedia or multiple images. The more advanced rear screen systems employ two or more projectors to display images side-by-side, or a slide projector may support a motion picture presentation. Projection tele-

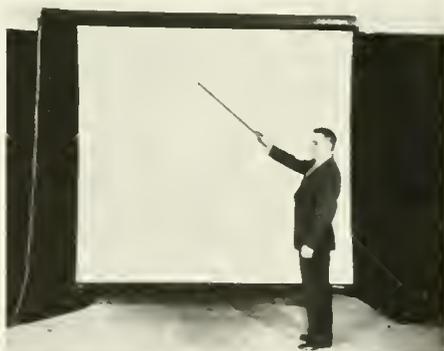
vision may be enhanced by slides, or charts. The rear screen projection may be supported by models or by the actual work, specimens or materials in the hands of the learner. In other words, the "perspective" of a learning process becomes real, reinforced, and satisfied.

* * *

Are there any disadvantages from having the projectors "out of sight" behind the screen?

• There are some, but the advantages far outweigh any disadvantages of the system. Since the projectors are out of sight, and sound, fan and shutter noise and other distractions created by the equipment are eliminated.

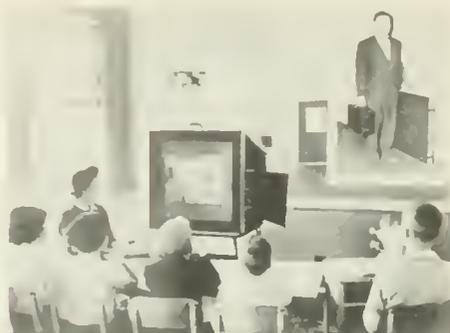
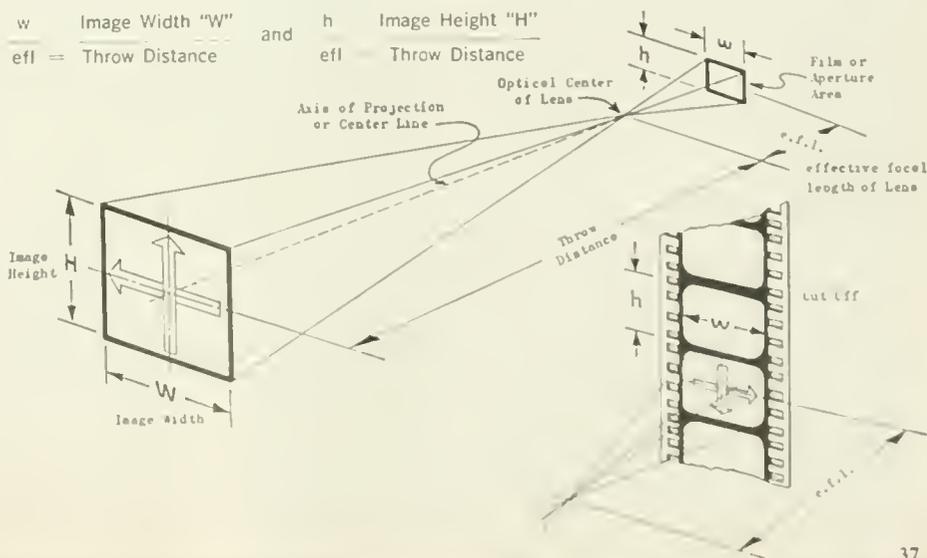
So, because rear screen equipment demands a higher level of maintenance, permanent positioning and is out of the way of inquisitive spectators, it provides really few-



Rubber-tipped mechanical pointers help the meeting leader emphasize detail in charts, diagrams. With images projected from the rear, there's no shadow blocking any portion of visualized images.

For given lens focal length and a given film aperture, lens-screen charts predict size of images displayed for any "throw" distance. These factors relate in arithmetic formulae as a ratio. When aperture height is "h", aperture width is "w" and the lens "efl" is measured by the same unit of measure, then:

$$\frac{w}{\text{efl}} = \frac{\text{Image Width "W"}}{\text{Throw Distance}} \quad \text{and} \quad \frac{h}{\text{efl}} = \frac{\text{Image Height "H"}}{\text{Throw Distance}}$$



Early rear-screen systems were bulky, cumbersome. While a portable screen with its own mirror projected images in bright room light, it was awkward to set up, hard to adjust, difficult to move.



Refinement of rear-screen systems, such as this DuKane "Flip-Top" projector, combined screen, mirror, player and sound amplifier in one cabinet.

er disadvantages than the previous system of rushing into a meeting room, struggling with cords, films, projectors and sound systems that may or may not work, focusing and the like.

* * *

As a result of rear screens, what evolution in the development and design of projectors have you noticed?

• The rear screen has brought about the evolution in controls for forward, reverse, change of focus, synchronization, automatic focus, and even brightness controls. These vary the "f" rating of a lens to match intensities of companion images to a level of uni-



In an uncontrolled lighting environment, the screen faces into 10,000 foot-candles at 2:00 p.m.; 50 foot-candles at dusk; near zero at night. Automatic projectors equipped with a light-sensing cell linked to iris controls adjust image brightness to suit the environment conditions encountered.

Rear-Screen Fundamentals

(CONTINUED FROM THE PRECEDING PAGE 37)

form picture brightness. Ruggedness, faithfulness in performance, reliability, and ease of maintenance are some of the aspects of projector design fitting into permanent rear screen systems.

* * *

What are some of the other complexities of the projector-to-screen relationship?

• Let us consider the purposes of the projection room and justify the economics of this "wasted space." Careful studies of the audience area and the companion projection room reveals that a given volume of building space can serve more people when rear screens are used than with front projection screens. A high ratio of use-to-invested dollar results. The projection aisle has been eliminated, smaller images are displayed by rear screen effectively in a lighted room, therefore, the audience may be seated closer to the screen and can likewise view the screen at a greater distance. This is due to a physiological factor of visual "acuity" where the human eyes sees better, and more comfortably, when the total room illumination gives proper visual environment.

In good room illumination a rear screen can be half the area of a front projection screen in a low lighting level. A rear screen image of 42 inches compares to a 60 inch front screen. A caution, however; avoid ultra-short throw lenses which restrict the visual performance of a good rear screen and may be responsible for an efficiency loss of from 25 to 60 percent.

* * *

What about the use of mirrors in the projection path to the screen?

• Mirrors have two purposes. The first is that of image reversal to deliver correct reading on the audience side, and the second is for a combination of space saving and convenience of projector placement.

Good, first surface glass mirrors are a wise investment as they combine high optical performance with remarkable surface durability and yield many years of service for their cost.

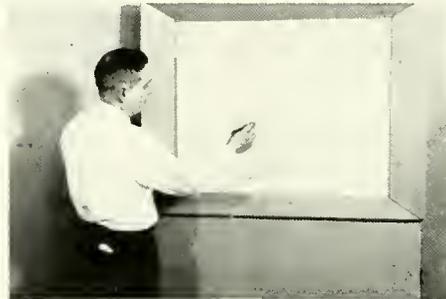
Modern design tendency is for a single

mirror serving each pictorial rear screen segment or picture area. The angle of placement should be checked to avoid secondary image rebound from the polished rear screen surface to the mirror and back to the same screen or other screen surfaces and mirrors. The reverting mirrors for each image should be slightly larger than the throw-to-image ratios indicate. This permits future latitude in projector placement and rearrangement of media.

* * *

Can you explain the variety of rear screen types and the necessity for them?

• Consider a rear projection screen panel as being *first*, a precision piece of optics, and *secondly* a mechanically strong, rigid barrier.



Shadowless accessibility of rear-screen images permit measurement, scaling and close examination of projected images. They can be altered; colored in, lines extended, areas numbered, or detail noted by "writing" with specified felt-tip pen directly on rigid rear-screen surface.

The optical feature of the screen is a relatively thin strata bonded to a clear sheet of glass, or bonded to a clear, rigid acrylic plastic sheet. It has a very fine matte texture on the audience side and a highly polished flat optical surface on the other. The degree of diffuse treatment dictates the spread of projected image brightness or visual energy as it emerges through the audience side. De-



Rear-screen test: a 500-watt slide projector is aimed in bright sunlight at a mirror shrouded within dark tunnel. Brightness, contrast and resolution data helps predict image viewability.



Rear screens also serve sophisticated optical, mechanical functions. This special scan unit is for analysis of plotting and tracking films. Computer-backed, the images are on "instrument" as well as "human" surveillance in this unit.

signers speak of the screen in terms of its gain, its merit of resolution, and the threshold of vision it will maintain against audience area illumination.

It is possible for a designer to select the correct screen type, placement and size and not know what brand projector will eventually be placed behind it. He selects the screen optically and mechanically suited for the audience area. He does specify, however, the lumen output which the projector must have — and what minimum and maximum lens throw distances are suitable.

As for the mechanical features of the screen, it serves as a barrier against projection room noise — as well as providing an acoustical panel on the audience side. For long service, glass screens are preferable to plastic and have the advantages of rigidity, ease of cleaning, and serving as a fire barrier. They range in thickness from 1/8 of an inch upward. It should be noted that thickness has little effect on optical performance. For larger sizes, construction planning calls for ingress and egress routing, approved framing and installation and, careful consideration before attempting "the unusual."

* * *

What changes have rear screens brought about in audience area?

• One is that a picture image can emerge in an environment as in our own living rooms when we watch television. Another is the management, or ease of management by the person making the presentation. Not having the worry of equipment and the technological preparation of materials, he can give his full attention to the audience and its response. He becomes more cognizant of the interchange that takes place. He can speed up the presentation, broaden it, or pause for reinforcement within the dynamics of the situation which is *his*.

* * *

Are there special audience area limitations or features worth noting?

• There are several which probably should be noted. A conference room or "learning space" may and perhaps should be capable

(CONTINUED ON THE FOLLOWING PAGE 48)

Audiovisual Facilities at Georgia-Pacific Serve Company's Meeting & Training Needs

THE SIGN OF WELCOME read "Men do not learn by books alone." And so believes the Georgia-Pacific Corporation's Pulp, Paper and Chemical Division.

The sign greeted guests at the 1966 open house and dedication of a new training center at the company's Toledo, Oregon plant. This Georgia-Pacific multiple-use training center occupies a 5,472 square foot area, half of which is a tiered theater. It has fixed contour seats with alternating dark and light green naugahyde upholstery. Student "desk arms" are movable to lift out of the way when not needed for writing. At stage level is a motion picture screen-chalkboard-flannelboard unit, covered by a mechanically-operated drapery when not in use.

Large double doors in the stage area open to the outside so large equipment may be driven into the theater for training aids. The training director's office has a special sound system permitting him to monitor classroom proceedings and a curtained window for direct observation of classes. Decorative paneling and a tufted wall to wall carpet provide the finishing touches.

But the center is more than a beautiful facility. It was the physical beginning of Georgia-Pacific's Pulp, Paper and Chemical Division goal of having a training facility of some kind at every major division plant in the nation. The Toledo installation was first. The center was added as part of an expansion of the plant facilities at the time, and was part of more than a \$1½ million expenditure in expanding and improving the Toledo plant.

At the division's Lyons Falls, New York plant, however, the job of adding a training center to fulfill corporate goals was not so simple.

According to Wilson L. Sawyer, personnel supervisor at Lyons Falls, the job of installing a training center was a formidable undertaking. For those facing space, building, budget, and design problems the Lyons Falls center offers some valuable insight.

The ground rules called for a facility to meet the require-

ments for all types of instruction situations including workshops, demonstrations, conferences and small study groups all using a wide variety of audiovisual training aids and materials.

All materials, equipment and training aids selected for use in the center were chosen on the basis of the following criteria:

- All materials must be easily matched for consistent color-coordination and future changes.
- Materials must not provide distractions.
- Materials must be economical.
- Equipment must be flexible enough to be used in varying situations.
- Equipment must represent a quality product which will provide many years of service with a minimum of maintenance.
- Equipment must not be so complex as to prohibit its use by the average individual.
- All equipment must be portable.

According to Sawyer, "To appreciate the difficulties involved in choosing a suitable location for our center, it is desirable to know the basic structure of the Lyons Falls Division."

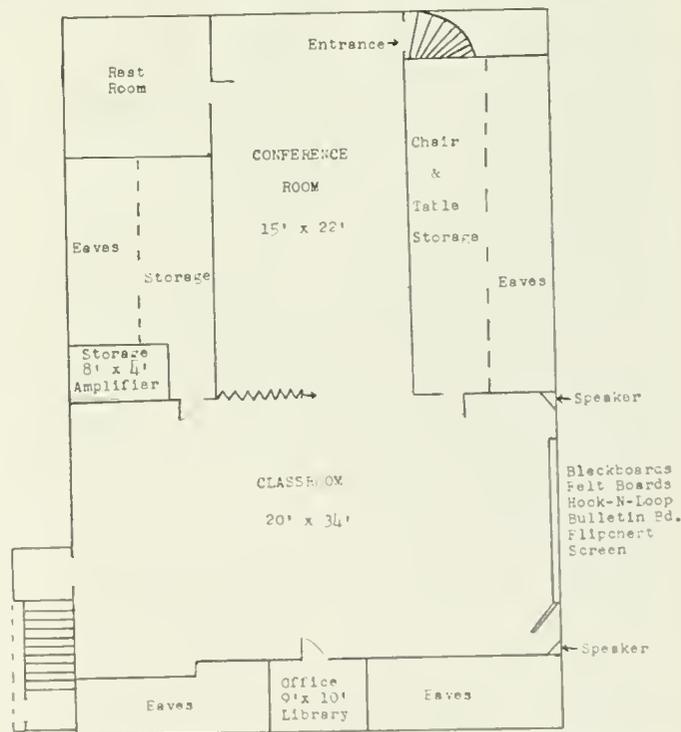
The original manufacturing units were built prior to 1900. In their present form they exist as a conglomerate of cells, elevations, sub-basements, and separate buildings, connected by maze-like corridors that would have astounded even Alice. In even the most remote sections of the mill the drone of equipment can be heard. It became obvious that there could be no suitable location within the mill is itself, without the necessity of spending large sums of money on soundproofing and renovation.

Overlooking the mill, at a distance of about 200 yards, is the "mansion", a stately structure, built of granite block in 1902, and originally the home of the founders of the division. Space was available in this building, but it would have been impossible to have used working tools, and other materials needed for various facets of training.

Behind the house stands what formerly was the carriage house (PLEASE TURN TO PAGE 64)



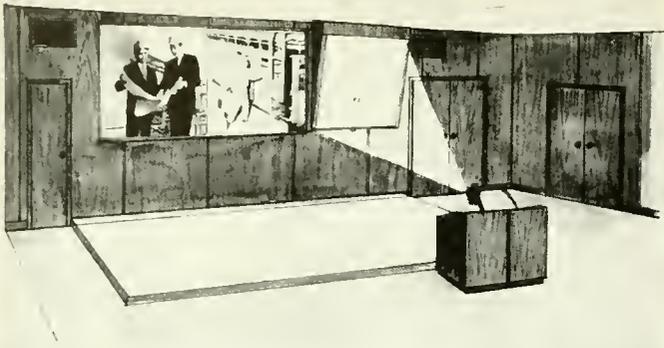
This efficient Georgia-Pacific training center at Toledo, Oregon was the company's first; G-P aims to install such facilities at all U.S. plants.



Layout of Georgia-Pacific's installation at Lyons Falls, New York.

Below: the loft of an old carriage house was remodeled into this modern training center facility now serving Georgia-Pacific at Lyons Falls, N.Y.





HERCULES INCORPORATED CONFERENCE AND PROJECTION ROOM

Artist's sketch of "Communications Wall" tailored to the specific needs of Hercules Incorporated to serve as a conference and projection facility.

Prefab "Communications Wall" — a Practical Solution for Your Multi-Media Presentation

YOUR AUDIOVISUAL PRESENTATION installation can take either of two proven routes. Specialized needs may require a custom, architect-designed facility, previewed in many of the preceding pages, or they may be satisfied by existing, prefabricated "Communications Walls" in which a variety of projection tools are accommodated.

A pioneer in designing these "walls" and related systems for a-v presentation has been setting up such facilities in companies and schools for more than two decades. Ed Busch, head of Busch Film & Equipment Co. in Saginaw, Michigan, believes that his field tested ideas offer a simplified, and often more economical answer. One recent installation, designed from a basic concept, is being installed by Hercules, Inc., (see illustration on this page).

According to Dr. Mills Wilber, superintendent of the Saginaw, Mich. Township Schools, and other users, the communications walls provide unlimited flexibility and versatility in visual and audio presentations. The multi-screen feature of the walls permit simultaneous operation of different projectors to achieve maximum results in lectures, presentations, briefings, film or slide viewing and to make comparisons.

The communications wall is a completely self contained, multi-screen audio and visual system with a combination of 35mm slides, film strips, 16mm motion pictures, overhead projectors, bulletin boards and chalk boards. A multi-speed record player is built in the desk drawer for easy access by the teacher, with the audio emanating from the wall's built-in high fidelity speaker system.

The system serves as a dividing wall and will show projected visuals in either of two adjoining rooms. Automatic controls for operating the projectors are installed for finger tip operation by the instructor. Ample space is designed into the structure of the walls for equipment and materials storage.

Equally applicable to business, industrial and educational uses, the communications walls permit speakers or instructors to use a variety of audiovisual tools as an integral part of the presentation.

The system permits the user to be creative in the preparation

ing rooms. Automatic controls for operating the projectors are installed for finger tip operation by the instructor. Ample space is designed into the structure of the walls for equipment and materials storage.

Equally applicable to business, industrial and educational uses, the communications walls permit speakers or instructors to use a variety of audiovisual tools as an integral part of the presentation.

The system permits the user to be creative in the preparation

practical flexibility and versatility.

An audiovisual presentation facility may be set up in a single cabinet. The latest Busch development, the Model 107, provides multi-media projection with sound in one prefabricated, self-contained cabinet. Within the "housing" there is space for a 16mm sound projector, 35mm filmstrip and slide projectors, public address amplifier, cartridge-load tape recorder (with inaudible trip signal for automatic control of 35mm slides) and a remote control panel handles all equipment within the cabinet.

All of the projectors in the system are optically aligned to project an identical image size on the screen through a three-way mirror system. The mirror system automatically aligns itself with the projector being used.

The entire system is mounted and aligned on a specially engineered compact 29 x 50 inch base. The base also contains a low voltage power supply for the control circuits of the system, including a control circuit distribution panel, controlled AC power outlets for each piece of equipment, plus complete plug-in control circuits for each piece of equipment.

The remote control unit can be expanded or altered to meet any specific requirement. The remote push-button control unit may be used on a desk, conference table, carried with the speaker, or placed in a lectern. A microphone is mounted on the remote control unit housing which can be used in the fixed position or removed and used as a lavalier mike for mobility.

The Model 107 is almost a self-contained audiovisual facility. It provides a high degree of flexibility and its multi-screen design enables simultaneous operation of two or three projectors to achieve maximum results in presentations — such as before and after, right and wrong. Because any number of the modules can be locked together to function as one integrated system, the user may combine two, three or four multi-screen projections.

The Model 107 provides economy because of its pre-fabrication charges. It is versatile and lends itself well to all built-in audiovisual systems (single or multi-screen) installation. •



This Model 107 audiovisual system provides an economical and compact "total concept" module carrying the equipment for today's modern "Communications Wall."

and application of teaching materials. Lectures or presentations may be pre-programmed for complete operation from the desk.

The rear screen feature of the system allows the use of semi-lighted rooms and permitting the audience or students to take notes with ease. It also provides the speaker or instructor mobility to move about in front of the screen to point out areas of particular interest.

All of the projectors employed in the communications wall systems are completely controlled at the operator's console. The presentation is controlled by pushing lighted, color coded push buttons. Similar convenient controls start or stop any projector, run it forward or reverse, or adjust the volume or focus. The communications walls are designed to provide a sophisticated, yet easy to operate, audiovisual presentation system to abet any instructional or training program.

All of the Busch audiovisual facility designs emphasize the "total system" concept and are created to provide the most modern techniques consistent with



Film Saga of Frontier Nursing Service

Vision Associates Documents a Heart-Warming Story of Frontier Care for Hill People Along "The Road"

IN AN AREA covering 700 square miles in southeastern Kentucky, an amazing saga of dedication and service is being written every day of every year. In 1925, Mary Breckinridge came to Leslie County in Kentucky and founded the Frontier Nursing Service. The story of Mary Breckinridge's work with the Frontier Nursing Service is eloquently told in the book "Wide Neighborhoods" and Mrs. Breckinridge, who died about three years ago, is celebrated as one of the major figures in American nursing.

The concept seemed simple. Because of the nature of the isolation in which the people of Leslie County live, nursing and medical service is scarce. The people live in scattered cabins connected by poor or non-existent roads. They are a proud people who love the land and have no desire to move to the cities. As the coal mines have automated, and Appalachia has become the center of poverty in America, the problems for the people of Leslie County have increased. This was the setting for a major new documentary film made by Vision Associates produced for the Frontier Nursing Service titled *The Road*.

A Need to Aid Fund-Raising

Just over a year ago, Mrs. Jefferson Patterson, a member of the Board of Governors of Frontier Nursing Service, and Miss Helen Browne, the director, approached Lee Bobker, president of Vision and stated the

problem. The Frontier Nursing Service needed now finally to raise funds for a new hospital, increasing the capacity from 27 beds to 55 beds and it was felt a motion picture should be made on the service telling both the friends of the Service and those unfamiliar with it just what was being done in Leslie County.



Mrs. Mary Breckinridge, founder of the Frontier Nursing Service, making her familiar rounds of the hills. She died three years ago.

During this meeting, an amazing thing took place. Mrs. Patterson showed Bobker a silent documentary motion picture that she had made in 1930 on the Service. It was called *The Forgotten Frontier*. Bobker had everyone at Vision look at this film because it was an amazing motion picture and certainly one of the earliest "sponsored films" anyone had ever seen.

With considerable enthusiasm,



Meet the people of Leslie County in pictorial studies which show realism, warmth of "The Road."



Vision undertook the project and Bobker went to Wendover, Kentucky to research the film. "I arrived in the middle of a raging flood in pitch blackness of midnight, climbed on my hands and knees up the side of a hill (the roads were all washed out), ran smack into a door that opened onto 'the Big House' at Wendover, and was ushered into one of the most moving and exciting stories I have ever come across in my years of making documentary films," said Bobker who then traveled over the hills with the nurses making house calls, sitting in waiting rooms of the hospital, meeting the people and the staff. From this visit, emerged *The Road*.

Formidable Production Task

In April, Bobker returned with his crew — assistant director Ann Eisner, director of photography Arthur Fillmore, assistant cameraman Robert Baur, and sound engineer Donald Matthews. The problems of production were enormous. The cabins were very small, and the people proud and shy, electricity scarce and the distance between the cabins by jeep often half a day.

Because of the incredible re-



lationship between the people of Leslie County and the Frontier Nurses, everything was possible. Bobker said, "We tried something a little different in this picture than anything we had done before. We tried to achieve a verisimilitude of reality, the impact of cinema verite, with a greater degree of control on the sound and lighting. Arthur Fillmore, our cameraman, is one of the greatest cameramen in the world and his eye for the ultimate art of black and white photography is, I believe, unexcelled. In the faces of the mountain people of Leslie County he had an ideal subject and achieved what I honestly believe to be one of the finest examples of photography in a documentary film ever. Don Matthews, our sound man, was faced with incredible problems in that he wanted the events as they were happening

Vision Associates' cameras follow Frontier Nurses during their visits to lonely cabins of patients in the Leslie County hill country.



A moving closeup of hill people patiently awaiting their treatment at a Frontier Nursing Clinic expresses this documentary's realism.





Hill country parents are persuaded to approve an operation on their child's deformed ear in a typical incident pictured in "The Road."

ON FRONTIER NURSING: (CONTINUED FROM PAGE 41) with little or no directorial control. The sound track on the film is a major achievement."

"The final great achievement in *The Road* is the film editing. Edited in Saint Louis by Pierre Vacho, whose work is already familiar in such films as *The Arch*, *Night of the Dragon*, and *Children Without*, *The Road* reveals the sensitive and superb artistry of the film editor as few films have. It seems almost unedited . . . the images flowing gently from one to the other, and the relationships between picture, music, dialogue and narration seemingly perfect."

These Were Real Happenings

The Road is a 41-minute documentary in the classic sense and the events are real and are happening as they are being photographed. The film accompanies the nurses on their visits through a normal day . . . pre-natal visit, post-partum visit, accident, injury, old age . . . all pass before us in a recreation of the life pattern. The 27-bed, two doctor

Below: members of "The Road" crew included (front) assistant cameraman Bob Baur, and (1 to 4) cameraman Art Fillmore; prod. director Lee Bobker; Phoebe Courier; soundman Don Matthews; nurse Betty Lester.



hospital in Hyden that is run by the Frontier Nursing Service is examined in poetic detail and the relationship between nurse and patient has never better been revealed on film.

The Road finally centers down on a single case . . . a little boy, five years old, born without an ear, and we watch the intense struggle as the nurses and doctor seek to persuade his father to have the operation to give him an artificial ear, and a chance for a new life. One of the most moving moments in the film, and indeed one of the most moving moments in any film, comes when the father finally agrees and ". . . the battle for the life of a single child is won".

Technically, the film is a masterpiece. Directorially it is a sensitive, moving work of art. The live dialogue of the people of Leslie County is accompanied by sparse and poetic narration written by Bobker and spoken magnificently by the great Negro actor, Roscoe Lee Browne. The music was recorded one evening after photography, and after a 125 mile ride by Bobker and his sound man, and is composed, arranged and performed by Edna Ritchie Baker — a member of the famous Ritchie family who brought the sound of the dulcimer, the indigenous instrument of this area to the attention of the public. Edna Ritchie Baker is the older sister of the great folk singer, Jean Ritchie.

A Candidate for an "Oscar"

The Road is being submitted to the Academy of Motion Picture Arts and Sciences as Vision's entry this year, and is available on loan or purchase through the Frontier Nursing Service of Wendover, Kentucky.

Two Films for Auto Dealers and Drivers

Western Auto's "Wide One" Features Grueling Road Test

☆ A grueling all-road mileage run highlights *The Wide One*, a 25 minute color film produced for Western Auto by Betzer Productions Inc. to introduce a new Davis Tire named *The Wide One*.

The film was shot in Colorado and centers around a road test of the new tires involving five cars, four using competing brands of tires. The cameras show the cars negotiating hairpin turns, on "dropoff" stretches, and along one dizzying roadway across a mountaintop that is just one car-width wide.

Dramatic, picturesque views of the Colorado Rockies form a dramatic background in se-

quences shot from a jet helicopter as the cars sped over the torturous roads. Additional scenes from inside the cars, travelling platforms, and "worm's eye" angles complete the action filming of the test.

Headquarters for the run was the track at Continental Divide Raceways, where other tire test scenes were shot including an exciting "life-or-death" stop. Champion race driver Fred Lorenzen participates in the film as a safety expert and tire safety authority.

Narrated by Paul Rogers in an "as-if-you-were-there" style, *The Wide One* is a product thriller currently being shown to the dealers and managers of Western Auto's 4,500 stores.



In "The Wide One" (1 to 4, top & bottom): champion driver Fred Lorenzen checks tires, he's Western Auto's tire safety authority in film. Below: Betzer crew prepares to lens start of the Milcage Run.

"Pit Stop" Draws on Racing Skills to Help Instruct Drivers

☆ A unique approach to safe driving instruction has been unveiled in a new film sponsored by Coca-Cola Co. for use in the nation's 24,000 secondary schools' Driver Education programs.

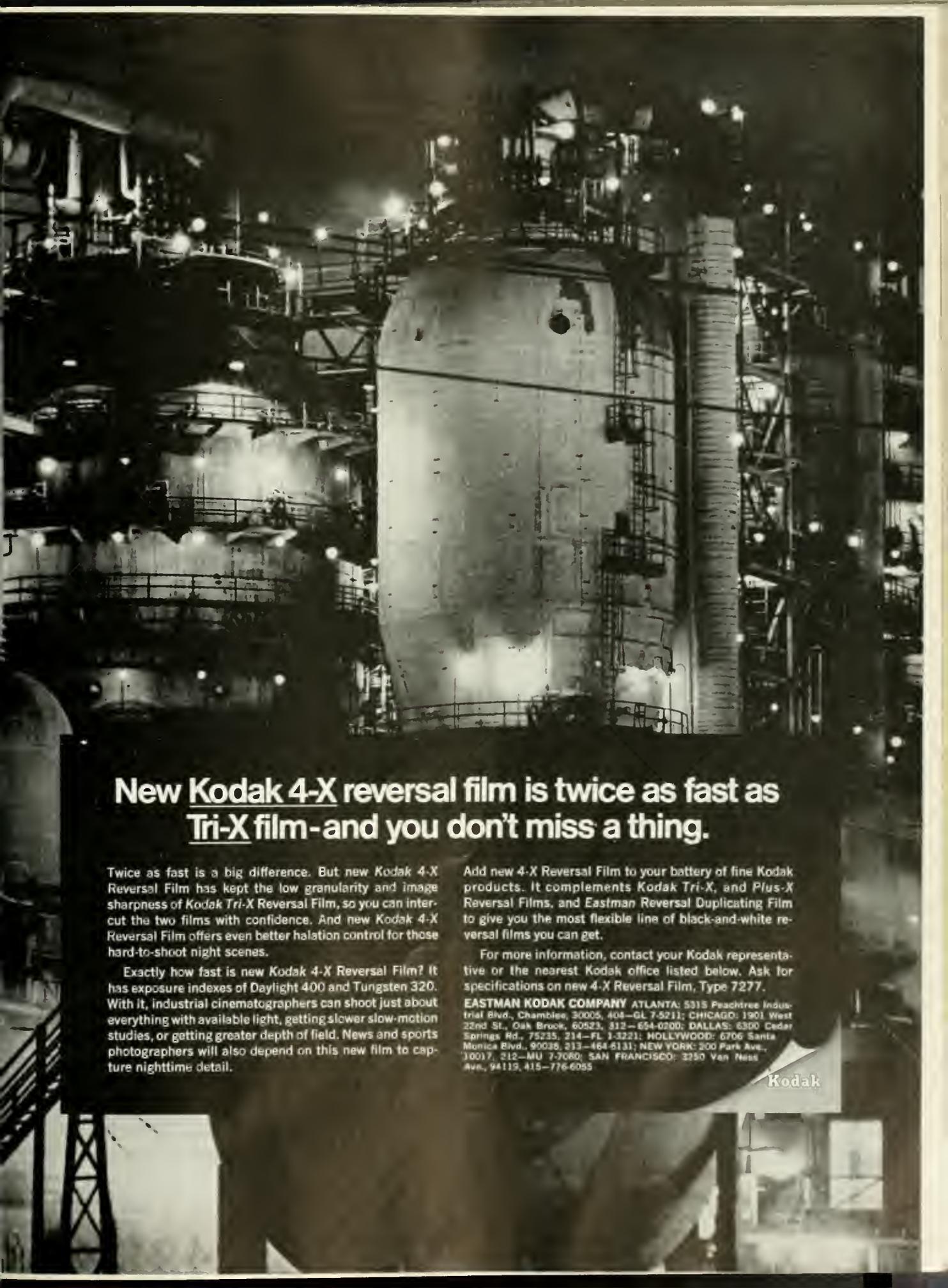
The film, *Pit Stop*, relates the safety skills of famous racing drivers as seen in championship competition to proper driving techniques for everyday motoring. The film consists entirely of original footage with a special music score, all designed to appeal to the youth of today.

The full-color movie was produced by Coca-Cola USA, a division of The Coca-Cola Company, in cooperation with the National Education Association,

their National Commission on Safety Education, and Petersen Publications. It will be available this Fall for use in high schools exclusively through the sponsorship of Coca-Cola Bottlers across the nation.

The film was also shot in cooperation with the National Hot Rod Association, the National Association for Stock Car Auto Racing, the Sports Car Club of America, the United States Auto Club, and the American Hot Rod Association.

The film features several celebrated professional drivers including Mario Andretti, Dan Gurney, Graham Hill, Bruce Mc Laren, Dennis Hulme, Jack (CONCLUDED ON PAGE 44)



New Kodak 4-X reversal film is twice as fast as Tri-X film-and you don't miss a thing.

Twice as fast is a big difference. But new Kodak 4-X Reversal Film has kept the low granularity and image sharpness of Kodak Tri-X Reversal Film, so you can intercut the two films with confidence. And new Kodak 4-X Reversal Film offers even better halation control for those hard-to-shoot night scenes.

Exactly how fast is new Kodak 4-X Reversal Film? It has exposure indexes of Daylight 400 and Tungsten 320. With it, industrial cinematographers can shoot just about everything with available light, getting slower slow-motion studies, or getting greater depth of field. News and sports photographers will also depend on this new film to capture nighttime detail.

Add new 4-X Reversal Film to your battery of fine Kodak products. It complements Kodak Tri-X, and Plus-X Reversal Films, and Eastman Reversal Duplicating Film to give you the most flexible line of black-and-white reversal films you can get.

For more information, contact your Kodak representative or the nearest Kodak office listed below. Ask for specifications on new 4-X Reversal Film, Type 7277.

EASTMAN KODAK COMPANY ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404-752111; CHICAGO: 1901 West 22nd St., Oak Brook, 60521, 312-654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90028, 213-464-6131; NEW YORK: 200 Park Ave., 10017, 212-MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94115, 415-776-6055

Kodak

DRIVER SAFETY FILM:

(CONTINUED FROM PAGE 42)

Brabham, Richard Petty, Cale Yarborough, Buddy Baker and John Surtees — all photographed during actual races last season. The scenes include the National Drag Races at Indianapolis, Indiana; National Stock Car Championships in Charlotte, North Carolina, and the Grand Prix at Watkins Glen, New York. The drivers call attention through example to three phases of driver safety; knowledge, skill, and attitude.

Although an exciting film merely to view, classroom use will include a written examination which focuses on the safety points of the film recommended by the N.E.A.'s National Commission on Safety Education.

Each student seeing the film gets a colorful reflective decal for his car, the top student taking the test in each school wins a plaque which bears this inscription: "The Pit-Stop Award presented to student driver who demonstrates superior attitude, knowledge, and skill acquired through Safety Education in the school and performance on the highway." The citywide highest scorer gets a trophy.

An additional phase of the program will involve a sweepstakes with sports-model Buicks as prizes — to be conducted this Fall by Petersen Publications, publishers of Hot Rod, Motor Trend, Sports Car Graphic, and Teen.

* * *

Three New Films Illustrate Teaching Disadvantaged Children

☆ The Anti-Defamation League of B'nai B'rith has released three films showing new techniques for teaching economically disadvantaged pre-schoolers.

Produced in cooperation with the University of Illinois, the films demonstrate methods of intensive direct instruction in reading, language and arithmetic, developed by Dr. Carl Bereiter and Siegfried Engelmann at Illinois' Institute for Research on Exceptional Children.

Although the Bereiter-Engelmann program has been widely discussed, these three films provide educators their first opportunity to see the program in action.

Preview prints and additional information are available from the Anti-Defamation League of B'nai B'rith, New York, N.Y. •



President Charles Luna (right), of the Brotherhood of Railroad Trainmen, talks to a typical "Railroad Man" in scene from the recent film.

Trainmen's Brotherhood Film on Life of "Railroad Man"

(CONTINUED FROM PAGE 34) civic groups, and via public service TV showings.

Another trainmen comments in the film, "I believe that the railroads are going through a big change. And eventually they will come back. Between the government pushing and the Brotherhood pulling, maybe the railroads will get moved into the 20th century yet.

"The carriers may not care about passengers. But the government does. The Brotherhood of Railroad Trainmen does. Now if you'd asked me five years ago, I'd have said passengers had no future. Not today!

"You think the railroads don't belong in the jet age? Huh. Take a look at the new turbo train.

"When you look at the problem city people have getting to

Wilson Research Film Shows

☆ *A Changing View of the Change of Life*, a film on the medical discoveries that have revolutionized traditional concepts about menopause, has been made available on a free loan basis to commercial and educational television stations by the non-profit Wilson Research Foundation. The 28-minute color film is being distributed by Association Telefilms.

According to the film, abnormal biological factors cause menopause and its subsequent symptoms. Recent medical advances offer new proof that the "inevitable" is not inevitable at all, the film points out.

A Changing View of the Change of Life has been shown 2,388 times before women's organizations, in high schools and

and from work, and how the cities are growing, you can see a great future for passenger service. Seems like everybody can see it but the railroads.

"They could compete with the airplanes if they wanted to. Because there are a lot of people that don't like to ride planes, and there is a certain thrill about riding on a train. Let's put it this-a-way. We're living better today, and we're enjoying a better salary, enjoying better working conditions, better safety features and they are to improve it all the time.

"It's gonna open up someday. Man in the future is gonna have a lot better job than I got.

"I think that is their goal, to improve our jobs, and they have. We've come a long way. And, we're still moving." •

New Change-of-Life Concepts

colleges, and other community and civic groups. It is designed for viewing by women and their families. Of the 83,499 persons who have seen the film to date, 10,761 were males. It is recommended by the American Journal of Nursing, and received first prize for educational films from the National Visual Presentation Association.

A Changing View of the Change of Life was prepared under the supervision of Robert A. Wilson, M.D., Consulting Obstetrician and Gynecologist, Methodist Hospital, Brooklyn, N.Y. (author of the best selling "Feminine Forever"); and Edmund R. Marino, M.D., Director of Laboratories, Peck Memorial Hospital, Brooklyn, N.Y. •

* * *

IDEAS FOR MEETINGS:

(CONTINUED FROM PAGE 35)

some of the possibilities: motion pictures, video tape, slides, technamation and the unlimited field of graphics.

How to successfully and economically use professional acting talent is dramatized in lively skits and blackouts.

Wayne Tucker, New York actor, is interviewed to bring out the kinds of uses being made by business of professional talent — along with an actor's eye view of the values of his profession to the man in business.

In the afternoon session a high point is the Problem-Solving Workshop based on typical case history studies. Table groups resolve meeting problems in the case histories, and group captains report solutions to the entire audience, using portable microphones and overhead transparencies.

Projection on two screens is provided by a bank of four Carousel 900's, a Gold Plate slide-film projector, an AVE Powerhouse Crawl, Eastman 16mm motion picture projector and a Vu-Graph Overhead. All projection is programmed on tape and fully automatic.

In addition to taped music, sound is provided by four stationary microphones on stage and at the podium plus three traveling microphones and two LaScala speakers.

Special registration facilities and a message center are provided by TWA and Hilton at each location. Hilton Hotels hosts all meals and the reception at the close of the Conference.

Jam Handy's forty-foot stage, complete with two screens, travelers and header panel, all projection and sound equipment, meeting materials, presenters, along with the technical crew are trouped over the 12-city circuit by TWA jets. The show equipment travels in twenty specially-designed packing cases, which are carried on the same TWA passenger aircraft used by the crew.

Meeting points are Detroit, San Francisco, Los Angeles, St. Louis, Kansas City, Chicago, Cincinnati, Boston, Pittsburgh, Philadelphia, Hartford, with two meetings in New York. •

* * *

Production Review Supplement

☆ Our First Supplement to the recent 18th Annual Production Review will appear next month.

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WRITING WITH TAPE

by Richard W. Bruner*

LIKE MOST WRITERS, I began as a newspaper reporter. I graduated to magazine writing and, on the strength of articles I wrote for HARPER'S, I was invited to join the Huntley-Brinkley unit at NBC News.

Conditioned to write for print, I found it hard, at first, to think in visual terms. In my initial weeks on the Huntley-Brinkley unit, it didn't even seem like writing.

However, since I've been scripting industrial films and documentaries as a free-lancer, I've discovered that "writing" isn't only putting words onto paper. In fact, I've learned how to give shape, structure and drama to films, filmstrips, and slide presentations without ever putting a single line of narration or dialogue on paper.

Before leaving NBC to work full-time as an industrial and documentary free-lancer, I was a writer for one of the few remaining network radio shows, Monitor. Much of my "writing" for Monitor turned out to be directing an editor in cutting and shaping tape-recorded interviews into dramatic dialogues. Moulding and forming articulate exchanges between an interviewer (sometimes myself) and an interviewee taught me that writing had a profound dimension that I hadn't explored fully.

While working at Monitor, I hatched an idea for a series of filmstrips which would present "success models" to Negro youngsters, depicting the lives of Negroes who had overcome poverty to become successful in non-entertainment and non-athletic professions.

I was anxious to present their lives as realistically as possible. I was certain that a professional narrator's careful enunciation would "turn off" the kids I wanted to reach with the filmstrips. Therefore, I decided to use the voices of the very persons whose stories I wanted to tell.

My first subject was the photographer Gordon Parks who, as he later told me, began life in Fort Scott, Kansas, as "the fifteenth child of Sarah and Jack

Parks." After reading virtually everything that had been written about him, including his own autobiography, I persuaded him to let me interview him in a radio recording studio. I carried into the studio a pad on which I had written thirty or forty questions, designed to bring out anecdotal accounts of significant episodes in his life.

Parks and I spent two hours tape-recording our conversation. Then I spent innumerable hours listening and making notes. A tape editor and I spent several sessions editing and re-editing the material until I had whittled it down to an eighteen-minute narration — Gordon Parks telling the story of his life.

The final result was a warm, anecdotal account of Parks growing up in the midwest, working as a railroad dining car waiter, discovering his gift for photography, and developing it as a Farm Home Administration photographer before the war. Because his narration was originally performed across a table only for me, it had an intimacy and warmth which I am convinced could never have been achieved if he — or I — had carefully scripted it.

My typist transcribed the edited 18-minute narration. Then, using the transcript as the foundation, I wrote a shooting script — frame descriptions to accompany the narration. Later, a director and photographer translated the script into a filmstrip, using models and, in some cases, Gordon Parks playing himself.

Parks' story was the first of a series of four filmstrips published under the title, *They Have Overcome*, and sold to junior and senior high schools by Warren Schloat Productions of Pleasantville, N.Y. Educators have found them to be very effective.

I have used the same technique — editing a tape-recorded interview and writing a shooting script — on other education-market filmstrips. But I haven't confined the technique to school-oriented filmstrips. Not long after I completed the *Overcome* series, Ken Saco Associates asked me to write a presentation they had been commissioned to produce for Eastman Kodak Busi-

ness Systems. The presentation was to be given to a conference of western states trucking company executives. Its purpose was to explain how microfilm could be used in motor carriers' revenue accounting.

We agree with Kodak officials that the most dramatic way to tell their story was through a series of case histories—the ways in which representative trucking companies had already put microfilm to use in their accounting departments.

At this point, I suggested we use a variation of the technique I had employed with Gordon Parks. They liked the idea.

Therefore, Curt Lowey, the designer-director, and I accompanied a Kodak product man to San Francisco and Detroit to talk with trucking company officials. Lowey brought along a polaroid camera and I carried a Nagra tape recorder. Whenever we found a trucking executive with something to say about his company's use of microfilm, I hung a lavalier microphone on him and asked him to tell his story.

Back from our travels, I had my typist transcribe all the tape-recorded material. As I wrote the presentation's script, I incorporated into it excerpts from the transcript. The final result was live narration plus tape-recorded anecdotes from company officials who told it like it was. Both live and taped material accompanied a slide presentation which Lowey designed from my shooting script.

Audience reaction was enthusiastic. The taped excerpts heightened believability in a way that the most carefully contrived scripted narration could never have done.

The technique lends itself exceptionally well, of course, to motion pictures. I plan to use it in a film I am getting ready to make about the life of a celebrity. I expect to establish him on camera, cut away to scenes illustrating his narration and cut back to him whenever it seems necessary to re-establish him.

However, I have never thought of it as exclusively appropriate to any single audio-visual medium or content. It won't work with everything. I wanted to use it when I was asked to make a public service television spot. However, no matter how hard I tried, all my attempts to use taped excerpts as narration for the spot never came off successfully and I was forced to write a narration

to be performed by a professional. Irony of ironies, it was just this spot which won me a medal at the International Film and TV Festival of New York last year. Which proves, I guess, that in this business it's all a matter of what works.

"So You Want" Series Aimed at Non-College Bound Students

☆ Vocational Films, the newest division of Telecine Film Studios, Inc., currently has a series of six films aimed at motivating the non-college bound student.

The titles currently in production or distribution include: *So You Want to Be on the Team*; *So You Want to Be A Nurse*; *So You Want to Be A Tool & Die of Mold Maker*; *So You Want to Be A Service Station Operator*; *So You Want to Choose A Career*; and *So You Want to Be An Electronic Technician*.

Each of the films provide young students a look at the day in the life of a craftsman in the occupation being shown and gives an overview of the vocational possibilities in the subject field. The films explain how to prepare for and find jobs in the subject area and throughout emphasize the importance of education to individual endeavor. Each film includes an objective appraisal of earnings, hours, and crafts or unions involved in each subject area along with an appraisal of the future potential.

The films follow no "set" format so that each is fresh and lively to students having seen others in the series. Each film is produced in association with trade associations or groups having a legitimate interest in the subject area.

The school and library distribution of the films is handled by Henk Newenhouse, Inc., 1825 Willow Rd., Northfield, Ill. Other distribution, including TV, is through Vocational Films, 111 Euclid Ave., Park Ridge, Ill. 60068.

Olympic Gymnasts Perform in Calvin Physical Education Film

☆ A team of the nation's best women gymnasts recently performed compulsory gymnastic routines for women for three 8mm loop films being made by Calvin Productions.

Women's gymnastics is part of a series of sports technique films currently being produced by the Athletic Institute and Calvin.

* Richard Bruner, who resides in Ridge-wood, New Jersey, is one of the factual film industry's long-experienced writers.

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We hurry everything but quality. We've got everything going for us so we can hurry without hurrying. We deliver faster than any laboratory in the country. Quicker than laboratories "just around the corner" from you wherever you are. How come? We start every job the very minute it comes in. In by 9—out by 5 service is routine on most processing. Our delivery trucks rush to waiting jets. And with jets and air expeditors what they are, that almost always means one day service. We have an even-faster

service where "you set the deadline—we meet it." It's called Acme Accelerated Service. Your order receives uninterrupted attention from the moment it enters our doors until it's back in your hands. Besides, we know what we're doing. Our technicians average 14 years of experience (with us!). Uniquely, we're both a film—and a videotape laboratory. No time is lost in between laboratories. Quality? They call us Acme. Deservedly. Sure our competitors produce quality. But slowly. We're the laboratory that delivers

quality in a hurry—one day service to anywhere. The best quality, too. Why not make us prove it? At least send for our new 28-page illustrated catalog & price list. We'll be glad to hear from you. Write ACME Film & Videotape Laboratories, a Subsidiary of Filmways, Inc. Hollywood: 1161 N. Highland Avenue, Hollywood, California 90038, telephone: (213) 464-7471. New York: 477 Madison Ave. (Filmways, Inc.), New York, N.Y. 10022. Telephone: (212) 758-5100. **A**

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Rear-Screen Fundamentals:

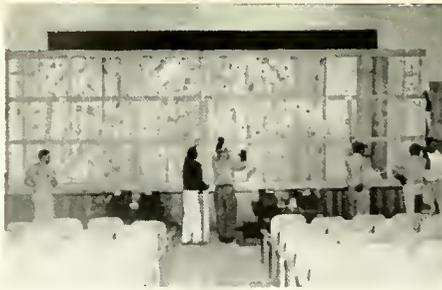
(CONTINUED FROM THE PRECEDING PAGE 38)
of serving wide varieties of meeting uses. When a hurried meeting is called, or a visitor arrives with his own materials, there may be insufficient time to program and correlate use of the rear screen system. The room then may have its own chalkboard, an overhead projector and separate screen, and thus serve the meeting purpose. A good rear screen is a very poor front projection screen. While it can be marked upon with certain types of water soluble markers, it should not be used for a chalkboard. When not in use, the screen itself may distract. Therefore it should be backlighted to remove its rear shadow darkness, or covered with drapes or a sliding panel.

* * *

Since a rear projection screen does not serve for front projection, is there such a thing as a two-way screen, providing use both front and rear?

• There is such a screen, made for special needs and purposes. As an example, the two-way screen has a useful purpose (mounted in the center) in the Ward Room of Navy vessels for showing after dinner movies. A story relates that officers seated on the projector side of the screen once heard a seaman comment from his position behind the screen, "Who cares if Lana Turner is left-handed?"

The two-way screen is intended for darkened areas or subdued lighting. It can be used either to split the image to a divided



At installation site, larger rear screens pose special problems. It took 15 men to set up this big screen, figuring glass at 100 lb. lift per man, their hands equipped with suction grippers.

audience, or to permit superimposing front projection data against a rear projected grid.

* * *

What are some of the other purposes served by rear screens and which require special types?

• Here again, we must categorize the answer in two parts, that which embraces the mechanical use, and that of the optical purpose of the screen. Considering that rear screens can be smaller than a postage stamp and may range upward to many feet in height and width, be foldable for a traveling show, or permanent as an "In-Wall" screen, or budget-priced for only a few months use within an exposition, you may understand why there must be a large variety of mechanical types.

The second part of the answer lies in the

"prescription" optics of the screen. Certain optical functions call for exceptionally wide divergence of image light emanating from the screen face. Such a screen may have "gain factor" of less than 50%. Other prescriptions may range in gain as high as 6000% and are capable of directing and conserving the prime image brightness and energy within a very narrow corridor of view. Add screens which respond to certain colors both in visible and invisible light frequencies and you get some idea of the optical varieties. Fortunately, most audiovisual technicians need only understand a few of these.

* * *

What trends do you foresee in the development of new projectors?

• The current trend is toward more lumen output to serve larger screen areas, and at the same time, the trend is toward more compact, lower cost films.

We should caution that very small film apertures such as 8 and Super 8 mm will result in loss of image sharpness when enlarged for projection to more than 100 diameters at the screen.

We look for larger film apertures and for the possibility of increased popularity of 35mm motion pictures for display and training situations. Projection television is another emerging facility and there are strong indications that much more powerful units will be available within budget possibilities. And, do not overlook the halogram and laser (CONCLUDED ON THE FOLLOWING PAGE 63)

P.S. Projection Equipment and Engineering Supervision for the Xerox Show, You Read About in Business Screen, Was by Wilcox-Lange Inc.

And thanks, Bob Hills Productions and your client, the Xerox Corporation, for letting us turn "Routine Product Demos" into an exciting audio-visual show. Let us tell you about our work for Kentucky Fried Chicken's meeting, where we engineered a nine-unit modular screen of various shapes with six DuKane Auditorium Model stripfilm projectors, two Kalart 16's and DuKane's programmers. And about Better Homes & Garden's sales presentation, utilizing a three-unit individual "pop-up" screen, plus a small, hand-held roller screen. Wilcox-Lange also engineered "walk-thru" screens for Schlitz Brewing Company and Owens-Corning Fiberglas; "pan" screens for Eastman Kodak Company. All of these are in our line of professional portable audio-visual equipment. And, for rear-projection units, we utilize Polacoat's "Lenscreen."

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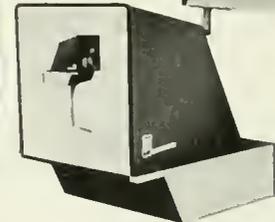
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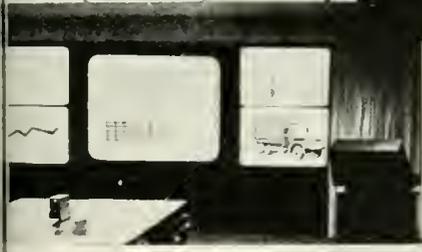
Cartridge Film Loop Viewer



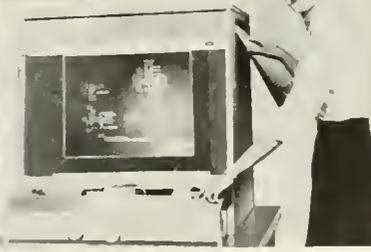
Automatic Display



Unit



Briefing Room



Microfilm Reader



Exhibit Display



Board Room

All the devices and installations illustrated have one thing in common—LENSCREEN rear projection screens. Users and leading equipment manufacturers choose LENSCREEN rear screens because of their unexcelled optical quality, long service life and proven ability to produce bright, clear, true color images under normal ambient lighting conditions.

LENSCREEN rear screens are produced in a variety of types specifically designed to display concise images in visual display instrument or photographic uses. A complete choice of glass, acrylic or flexible plastic substrates is available. Custom types are produced on a prescription basis for specific applications. There are over 300 types of LENSCREEN rear screens, and these can be ordered to custom sizes. Rigid panels from postage stamp size to 10 x 27 feet can be produced. Flexible plastic screens to 40 x 80 feet are available.

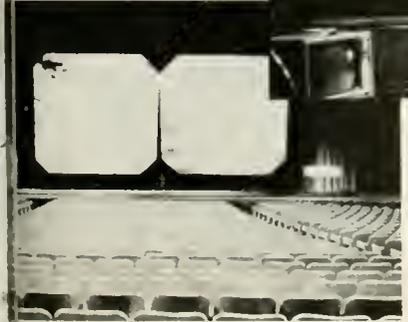
Polacoat has a technical and manufacturing background of 21 years in the field of imagery and light control. From this broad technical base we can build quality products engineered to your specific needs.

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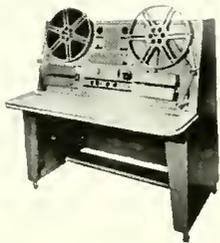
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CFI Offers Filmstrip Producers Contrast Reduction Technique

☆ Consolidated Film Industries, Hollywood, which, in 1966, introduced and made ECO (35mm Ektachrome Commercial) available to filmstrip producers, has taken another step with the introduction of CRT — Contrast Reduction Technique.

CRT results were shown to some 60 filmstrip producers at a buffet luncheon at Hollywood's Knickerbocker Hotel on March 20, followed by remarks by CFI President Sidney P. Solow.

Good Color, Contrast Quality

Noting that ECO is a reversal film with uniquely negative-type qualities in contrast and color values, it was pointed out that results for filmstrip duplication provide brighter and more pleasing prints than material shot on the 35mm film loads generally available for still photography to amateur and professional alike. Yet CFI people, who increasingly are active in the filmstrip field, processing, printing and counseling on the basis of broad experience — recognized that often there is no alternative but to use 2 x 2 color slides made on other than ECO, as client material not available otherwise, or as material from a library.

CRT was devised to permit intermingling of this material with scenes photographed on ECO, or to construct a whole negative from pictures made on amateur type as color stock, and in the process achieve not quite the ECO quality but a duplicate which is more pleasing than the original and more nearly balanced to blend in with ECO shots.

Exclusive CFI Technique

This technique is exclusive with Consolidated Film Industries. New printing machines also have been made "from the ground up" to give what CFI executives term "proper recognition to the still-growing importance of the filmstrip as a communications medium."

With ECO now available from CFI in the familiar yellow cartons, where originally it was bought in bulk from the Eastman Kodak Company and spooled by CFI, the Laboratory will sell the cartridges and make its custom processing available to anyone, despite some actual financial loss in doing so, as a contribution to the filmstrip segment of the industry. Expectation is that volume will continue its steady growth.

Along the A-V Industry's Production Line

Illinois' Gliessman Studio

Bought By Anderson, Morrow

☆ Gliessman Studio in Champaign, Ill., has been purchased by William Morrow and Mark Anderson from Helen Gliessman, past president of the firm.

Morrow said the studio will continue to offer the same production services it has in the past from the same location. Gliessman's services include commercial photography and motion picture production.

Morrow most recently was program director at television station WICD in Champaign. Prior to that he had operated his own commercial studio in Chicago specializing in medical and theatrical photography.

Anderson currently operates Mark Anderson Cinematography in Champaign, specializing in motion picture production.

Eastman Kodak Unveils New Intermediate Color Negative

☆ Eastman Kodak Co. recently unveiled a new color print system that will reportedly result in improved print quality and save processing time before a previewing audience of 15 of the top management men of DeLuxe-General Laboratories.

"The system is based on a new intermediate color negative," according to Jack Hall, west coast technical director for DeLuxe-General, "which will be printed from the cut negative and then reversed to a negative in the developing stage. The quality obtained from the new film compares very favorably with that of the original camera negative. Use of the new negative saves one generation in the printing and processing system generally favored."

DeLuxe-General has already begun the installation of added printing and developing machinery in both New York and Hollywood to be ready when the new film becomes available in the fall.

Camera Mart Expands Rentals With Eclair NPR-16 Cameras

☆ The Camera Mart Inc., has recently added approximately \$50,000 worth of Eclair NPR-16 noiseless cameras and accessories to its rental department. The new equipment is now available for rental to motion picture and television users.

According to Samuel "Chick"

Hyman, president of The Camera Mart, the additional equipment will ease the demand for the cameras, which are well suited to both studio and documentary film work.

Arrangement for equipment rental or leasing may be made through The Camera Mart, Inc., 1845 Broadway, New York, N.Y. 10023.

Major Records New Catalog Contains the "Latest Sounds"

☆ All the "newest sounds" such as the Boeing 707, or a carnival wheel of fortune, or a garbage truck at four in the morning, or a gaffe of ladies giggling can be found listed in "Major" Records 1968 Sound Effects Catalog. Every sound is listed alphabetically; any sound can be picked out in less than a minute.

According to Frank Valentino, vice president of Thomas J. Valentino, Inc., 150 West 46th Street, New York 10036, publisher of the catalog, hundreds of such sound effects are available for immediate shipment in any or all of three different formats: (1) 12-inch LP records; (2) quarter-inch full track tape; and (3) 16mm and 35mm magnetic tape especially for use by motion picture producers. All of the library can be purchased as single sounds, groups of sounds, or as the complete "Major" library of sounds.

Alan Gordon Enterprises Moves Its Equipment Rental Division

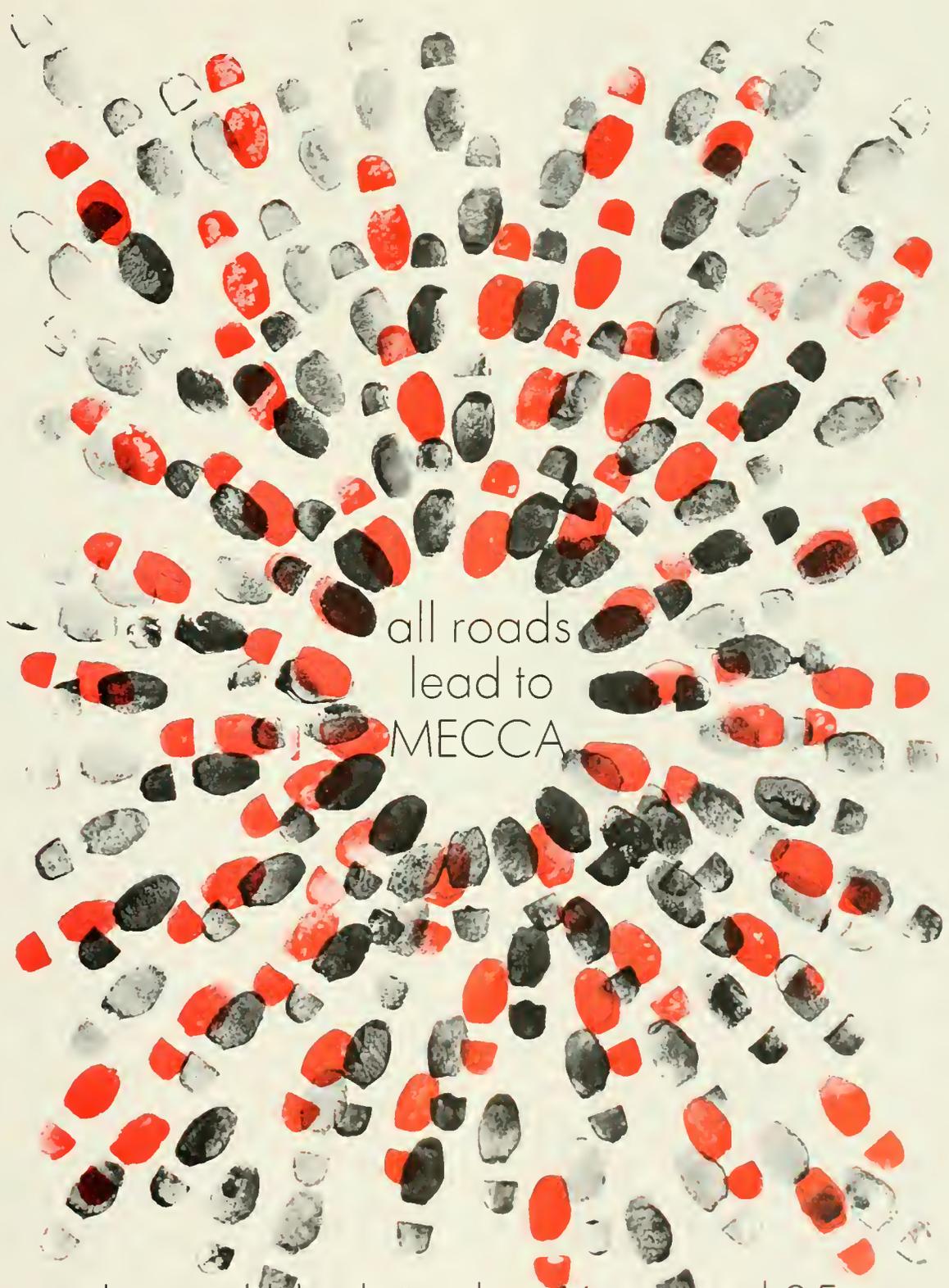
☆ Alan Gordon Enterprises, Inc. has moved its motion picture equipment rental division to a new 25,000 sq. ft. facility at 1430 N. Cahuenga Blvd., Hollywood, Calif. 90028.

The sales and administrative divisions of the company remain at the present location at 5362 N. Cahuenga Blvd., North Hollywood.

Chas. S. MacCrone Productions Formed in Northridge, Calif.

☆ Charles S. MacCrone has formed a film production company for the audiovisual market, to be located at 19950 Gresham St., Northridge, Calif., in the Los Angeles area.

The company produces all types of visual aids including motion pictures for business, industry, public relations, promotion and television use.



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Mutschmann directs chase scene for the *Optical Scanning* film.

"Bonnie and Clyde"-Like Chase Scene Used in Mutschmann Film

☆ A simulated bank robbery, 1930-style a la *Bonnie and Clyde*, complete with chase and hairbreadth escape across railroad tracks in front of an impending train, and eventual capture at a roadside filling station, highlight an industrial motion picture production filmed at Studio City, North Miami, Fla.

Produced by W. F. Mutschmann of Mutschmann Films, Paoli, Pa., for the Optical Scanning Corporation of Newtown, Pa., footage was shot at the Bank of Hallandale, the "chase" along the West Dixie Highway in North Miami Beach, the "escape" across the tracks at Ojus, and the "capture" at a service station of U.S. Highway 1; all with co-operation and assistance of local police.

Pat Sandy, a "Glea" girl on the Jackie Gleason show, played the "Bonnie" type role, and Bill Harris of North Miami, well-known boat and automobile racing driver, played the "Clyde" type role.

The film will be shown to representatives of leading oil companies across the nation. •

* * *

Dravo Construction Picture Dramatizes Work in Far West

☆ Heavy construction in the Far West is dramatized in a new motion picture produced by Dravo Corp.

The 24-minute color movie depicts the role of the firm's Western Construction Division in a variety of large construction jobs—dams, power plants, tunnels, railroads and pipelines.

Particularly noted are Dravo's current work on three multi-million dollar dams and power plants, two long tunnels and oth-

Preview Notes: New Films for Industry

er heavy construction projects, including the construction of the \$131 million Dworshak Dam near Orofino, Idaho.

Prints of the 16mm film are available on a free-loan basis to engineering schools, professional societies, trade associations and other organized groups in the western states. For information, contact Frank Roberts, Dravo Corp., P.O. Box 1028, Bellevue, Washington 98004. •

* * *

Westpoint Pepperell Films Open House, Fabric Fair

☆ WestPoint Pepperell's recent Open House and Fabric Fair, celebrating the opening of the firm's two new textile mills, has been recorded in a colorful new motion picture.

Produced by Willard & Har-

vey, Incorporated, the 16-minute film highlights the fair's show of high fashion garments styled from many of the company's fabrics. The film also includes coverage of the corporate and product displays.

The film is climaxed with the 100-voice "Sing Out Valley" chorus, a patriotic presentation of students from all over the Chattahoochee Valley.

Commentary on the film's soundtrack comes from actual portions of the event, recorded at the time, such as dedication ceremonies, and the fashion show.

Copies of the film are available for showing to interested groups. For details, write Communications Dept., WestPoint Pepperell, West Point, Ga. 31833. •

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"Our Polymer World" Tells Story of Polymers In Action

☆ What is a Polymer? It is wool that never saw a sheep — cotton that never saw the old plantation — rubber that never saw a rubber plant.

A new 16mm color film produced by Crawley Films for Polymer Corporation Limited explains, in a combination of light-heartedness and scientific know-how, what "polymers" are and their many end products. We walk on them, ride on them, travel with them and play with them.

Unusual photography, and imaginative use of color are used to explain the sub-microscopic world of the molecule and the complexities of international manufacturing and marketing of rubber, latex and plastics. Foreign languages add a cosmopolitan touch as the camera takes the viewer on a whirlwind tour of Polymer's operations around the world.

It is a 22 minute film entitled *Our Polymer World* and is available in both English and French from Polymer Corporation Limited, Public Relations Department, Sarnia, Ontario. •

* * *

Association Films Offering a "Weighty" Musical to Theaters

☆ A 21-minute color musical, *A Song of Arthur: Or, How Arthur Changed His Tune and Solved A Weighty Problem*, is being offered on free loan to theaters in the New York area, according to Arthur McLaughlin, general manager of Association Films' Theatrical division. After its initial release, it will be made available in other areas.

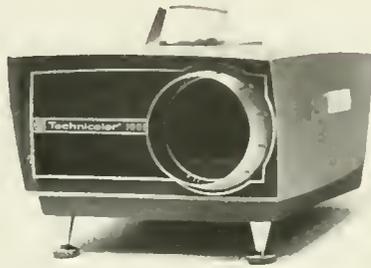
With music and lyrics by Stan Freeman, the film depicts the problems of a happily married and too-well-fed man in his mid-thirties who suddenly finds that he is topping the scale at 200 lbs. Such songs as "Starting My Diet Tomorrow" and "Love and Goulash" dramatize the obese fellow's plight.

A Song of Arthur was produced and co-directed by Amram Nowak and David Arthur. It is presented as a health education service of Metropolitan Life Insurance Co.

For details, contact McLaughlin at Association Films, 600 Madison Ave., New York, N.Y. 10022, who is supervising bookings of the film. •

* * *

☆ More news of new business pictures appears on these pages. •



**Two good projectors
that do two different things.**



**Only this one does them both—better.
MPO Videotronic Super 8**

(Like having two projectors in one.)

Small, self-contained projectors for sales and training have been around for several years. The three most popular models use 8 mm film in instant-change cartridges.

Two of them are able to show films in only one way: either on a wall-type screen or on its own self-contained screen. **Only one** projector can do both. That's the MPO Videotronic Super 8.

Unless you compare all three side-by-side, you wouldn't know that **only the MPO:**

- Folds down to an easily carried briefcase-sized case.
- Has a precision sprocket drive to cut down on film wear.
- Has the best solid-state sound reproduction.
- Has the brightest, sharpest picture in its field.

The MPO Videotronic Super 8 is available on lease or purchase options. Production, print duplication, shipping and service are all available.

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the screen executive

NEWS OF STAFF APPOINTMENTS & A-V INDUSTRY DEVELOPMENTS



Gerald R. Baruch

Baruch to Berkey-ColorTran Advertising, Promotion Mgr.

☆ Gerald R. Baruch has been named advertising and sales promotion manager for Berkey-ColorTran, a division of Berkey Photo Inc.

Before joining Berkey-ColorTran in 1966, Baruch was advertising production manager for the Jewish Federation Council of Greater Los Angeles for eight years.

* * *

Behrend's, Inc. Appoints R. W. Ortner As General Manager

☆ Richard W. Ortner has been appointed general manager of Behrend's, Inc. in Chicago effective April 15.

Prior to joining Behrend's, Ortner had been Midwest executive secretary of the Directors Guild of America. Before that he had been with CBS in Chicago for 13 years as a stage manager, TV director and production manager.

* * *

John Rosenheim to Head New Argus Training Systems Co.

☆ John H. Rosenheim has been named president of Argus Training Systems Company, a new division of Argus Incorporated, according to Malcolm N. Smith, Argus president.

Smith said the new division will distribute sales and technical training programs as well as audio-visual equipment and materials to industry, institutions and government agencies.

The new Argus division is unique in that it will distribute a complete line of materials and equipment produced by other companies along with its own products.

* * *

☆ Robert C. Boint has been named vice-president of Argus Training Systems Company.

Taylor to Marketing VP of RCA Comm'l Electronic Div.

John P. Taylor has been appointed to the new position of division vice president, marketing programs, of the RCA Commercial Electronics Systems Division.

In his new post, Taylor will develop overall marketing plans and strategy for the division's line of broadcast, instructional and communications products and systems.

Until his promotion, Taylor had been manager, marketing services, in which capacity he supervised the division's advertising and sales promotion, mar-

ket research, functional design of products and related activities.

* * *

Audiscan Names O'Malley Eastern Mgr. for A-V Systems

☆ Martin O'Malley has been appointed Eastern manager for Audiscan, Inc. He will be in charge of sales and service to producers throughout the East, working with the Audiscan continuous loop audio tape and 16mm filmstrip concept, synchronized in a single cartridge.

O'Malley, who has 25 years experience in photography, audiovisual programming and production, will make headquarters at 515 Madison Ave. in N. Y.

Schumacher Promoted, Unes Joins Altschul Productions

☆ Donald Schumacher, formerly production manager, has been promoted to account executive at Gilbert Altschul Productions, Inc., in Chicago. His new duties will include sales, supervision of customer service, and liaison between clients and the company's production department.

Lawrence Unes has been named to succeed Schumacher as production manager. Previously director/producer for WTTW-TV in Chicago, Unes will work in both educational and commercial film production at Altschul.

* * *

Peterson Named to Head B&H Video Tape System Marketing

Richard R. Peterson has been appointed marketing manager for video tape systems at Bell & Howell's tape division.

Prior to joining Bell & Howell, Peterson had served as national sales manager of educational and industrial products for a major electronics manufacturer.

* * *

F. M. Kirr to Spindler & Sauppe as Director of Engineering

☆ Frederick M. Kirr has joined Spindler & Sauppe, Inc., as the director of engineering.

In his new position, Kirr will direct the company's program for new product research and development. Immediate projects include automated projectors for color television broadcasting and a new line of projectors for industrial applications.

* * *

Karl Fischer Designs for Elektra

☆ Karl Fischer has joined the design staff of Elektra Film Productions and will be responsible for the conception and development of graphic film work — including theatrical trailers, featurettes and titles. He has been a designer and director at Drew Lawrence Productions.

* * *

Jarka Heads Southwest District Sales of DuKane A-V Division

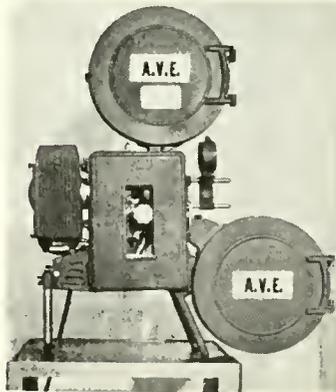
☆ Jerome B. Jarka has been named district sales manager of the DuKane Corporation's Audio-Visual Division for a territory comprising eight southwestern states.

Jarka will be responsible for marketing automatic sound filmstrip projectors and other audio-visual devices that DuKane manufactures for education, industry, government and the professions.

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Cameraman Glen Kirkpatrick in close confines of control room.

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Underwater defense is a deadly serious business... and the hand-picked crews that man our nuclear submarines are highly trained, skillful and well-equipped to do their work.

This, in a nutshell, is the story that "The Submariners", a half-hour TV film, produced by Sun Dial Films, Inc., for the U. S. Navy, is intended to tell. The film shows life aboard a nuclear sub, and the efficiency with which both men and machinery accomplish their hazardous and vital job.

It would be difficult to name a more restrictive set for location shooting than a submarine's innards. With a premium on every inch of space, Producer-Director Carl Ragsdale and Cameraman Glen Kirkpatrick chose the Arriflex 16S. As

Glen put it: "It's compact, lightweight, and completely reliable. That's what I needed for the job."

Sun Dial's Arriflexes went with them to every major submarine base on the East Coast. They dove with them in "Skipjack", "Shark", "Triton", "Guardfish" and "Tusk". Tripod-mounted where there was room; hand-held where there wasn't, Kirkpatrick's Arri captured graphic, memorable footage of detection, tracking and simulated attacks...and the quieter moments of a submariner's life, as well.

Not every assignment is this difficult or dramatic. But, whether the going is tough or easy, it's good to have Arri's handling ease and optical mechanical superiority at work for you. And that, in a nutshell, is the Arriflex story.

P O Box 1050, Woodside, N.Y. 11377 **ARRIFLEX**
CORPORATION OF AMERICA

Quality Control Along the Production Line Key to Success of Technicolor's "1000"

IN AN INDUSTRY that depends as much on quality as the audiovisual field, dependability is one of the vital keys to the acceptance and success of a new product.

The Technicolor Model 1000 Super 8 sound projector, introduced just over a year ago, is a good example of what quality and dependability can do for a product. Showing marked success and acceptance in the industry, the Model 1000 is already in use by such companies as IBM, Bethlehem Steel, U.S. Steel, Hammond Organs, the Dodge Division of the Chrysler Corp. and others.

Emphasis on Product Quality

Partially explaining the initial success of the Model 1000, Bob Kreiman, vice president and general manager of Technicolor's Commercial and Educational Division, reports that Technicolor has placed a tremendous emphasis on the Model 1000 quality from the very beginning.

During the pilot runs, when the quality standards were being developed for manufacturing and assembly, 30 units were produced for engineering pilot tests. These units were subjected to some of the most torturous tests imaginable. They were dropped down stairs, shipped back and forth across the country, deliberately manhandled at trade shows, and life tested for destruction. After three months of such treatment, the 300-plus parts in the units, down to the tiniest screw, were minutely examined for wear, damage and malfunctioning. Design and material changes were then made where required.

How Dodge Used Model 1000

The new projector was now set for initial production. It was also at this point that the Dodge Division of Chrysler Corporation first became interested in the Model 1000 through its advertising agency, Ross Roy, Inc.

Ross Roy, Inc. had produced a 50-minute sound motion picture in three segments to introduce the 1968 Dodge Fever campaign nationally. And, they wanted to use the Model 1000.

After a visit to the Technicolor plant and an examination of the Model 1000 quality, Ross

Roy ordered 210 units. These 210 projectors were the first regular production models off the assembly line. Because there wasn't time to send them to Ross Roy for inspection, Technicolor ran the three segments of the Dodge Fever film through each and drop shipped the projectors and film direct to Dodge district managers in the field. The Dodge Fever campaign was successfully introduced in just two weeks and the projectors performed surprisingly well

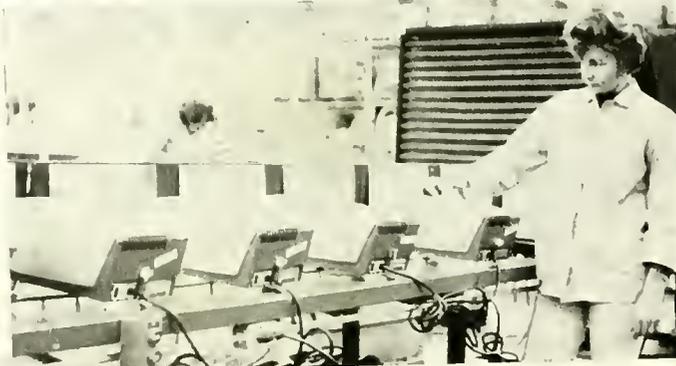


Optical comparator zeroes in on the cartridge pressure plate. Note the 20X enlargement shadowgraph of the plate lighted area, lower left.

under heavy use. So pleased was Dodge and Ross Roy Inc. with the introductory program, they plan to use the projectors again later this year and other Chrysler divisions are looking at the Technicolor Model 1000 for their uses.

A tour through the Techni-

Technicolor's unique run-in test is user's assurance that every outgoing Model 1000 projector has had closely-supervised one hour test made.



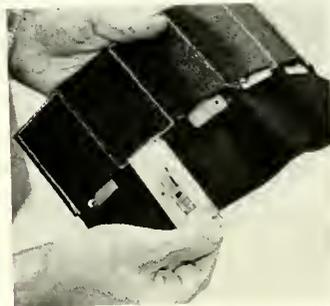
color plant at Costa Mesa, California, quickly shows how the Model 1000 has established its reputation for dependability.

Role of Optical Comparator

At receiving inspection, for example, special tools and an optical comparator check dimensional characteristics and the surface finish of incoming parts. The comparator visually enlarges and projects a shadowgraph of a part on a screen. Such inspection insures the quality of all incoming precision parts.

Technicolor quality control technicians use a variety of extremely precise instruments whose standards are traceable to the National Bureau of Standards. The Height Master, for example, is used to check precision castings, sub assemblies and mounting hole positions. Mounting holes must be exactly positioned in the castings to prevent sub-assembly malfunction due to misalignment. The Height Master can check hole position within 50 millionths of an inch. These measurements are made on an AA grade black granite laboratory surface plate with a flatness accuracy of 25 millionths of an inch. The 3 x 4 foot block is 8 inches thick and weighs 1475 lbs.

The Model 1000 capstan is the heart of the film drive system.



Padded envelopes help provide maximum protection for aperture plates after manufacture & before their installation on the projector.



Microscope is used on the assembly line for precise focus of exciter lamp beam. Beam is 10 to 15 times narrower than a single human hair.

A precise gauge enables Technicolor to install capstan shafts which have a concentricity accuracy to within one ten-thousandth of an inch.

On the assembly line, reliability is further assured by the use of unique assembly jigs and fixtures. Technicolor designed and made all of their own jigs and fixtures especially for the Model 1000. The assembly jigs and fixtures are built to accept only those parts made to exact specifications. Defective parts are automatically rejected.

Use Top-Quality Components

Further assuring the rigid quality requirements is the use of the highest quality components and parts available. Long wearing, extra tough Neoprene drive belts are used exclusively. Quiet, tough Nylatron gears drive the shutter assembly. Quartz-halogen lamps last about 40 hours in comparison to the 10 to 15 hours expected of tungsten. The reflector is made of Alzak treated aluminum with a reflectivity factor of more than 90 percent.

The amplifier is especially made for Technicolor by Motorola. Its printed circuits and solid state components magnify the signal from the sound head 40,000 times to cover a frequency range up to 5000 cps which is within the present range of Super 8 optical sound tracks.

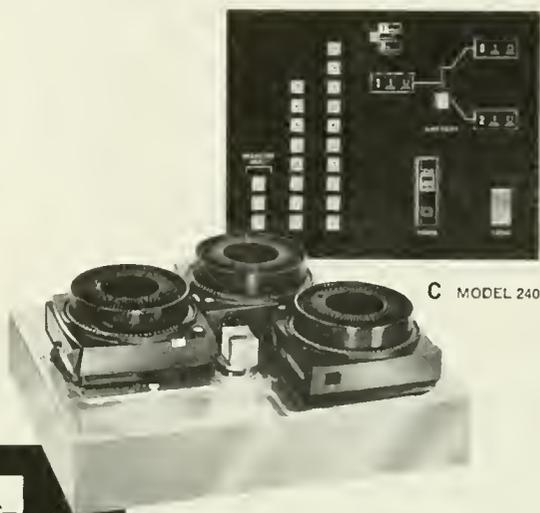
Samples Are "Life-Tested"

In addition, random production samples are continually being life tested above the 1000 hour mark. Unattended tests run 24 hours a day, 7 days a week. A counter records the number of cycles run. Unattended tests are possible because the Model 1000 is designed to shut itself off if major transport or mechanical problems arise. Lamp burn-out is handled by a "black

(PLEASE TURN TO PAGE 64)



B MODEL 160



C MODEL 240



A MODEL 80



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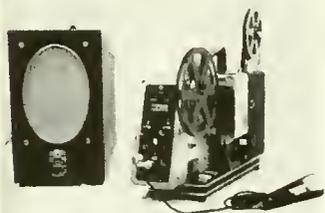
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Carena 8SS projector and speaker

Carena 8SS Dual-Purpose Sound Projector New From Karl Heitz

☆ The Carena 8SS, a new sound (and silent) projector for both Super 8mm and Standard 8mm film is now being marketed in the U.S. by Karl Heitz, Inc. with emphasis on its applications to industrial, scientific and institutional usages.

Transistorized and automated, the Carena 8SS offers features of 16mm sound projectors and professional tape recorders, yet it is easy to use. Both Super 8 and Standard 8 can be projected on the one sound projector, and music, speech and sound effects can be added to prestriped film.

Custom-built in the principality of Liechtenstein, each sound projector requires a minimum of space, measuring only 16½ by 5¾ by 9 inches, and weighing 22½ pounds, with flip-up handle for easy portability.

Conversion from Super 8 to Standard 8 is simple and rapid. One lever changes claw, film gate and soundheads, while the two transport sprockets are reversed within seconds. The built-in power drive automatically lowers or raises the projector to the desired height. Either Zeiss-Sonnar 20mm f/1.2 or Vario-Sonnar (Zoom) 15-25mm f/1.4 projection lenses are offered as standard equipment.

The Carena 8SS has a low voltage 12 volt/100 watt high intensity lamp of ellipsoid design, giving a concentrated pre-focused light output. Its dichroic (coldlight) mirror reflects all useful light, but bypasses infrared heat rays for longer film and lamp life.

The automatic reel-to-reel threading feeds through the entire soundhead assembly on the take-up reel without the film ever being touched. Full speed of 18 or 24 fps is reached instantly. Synchronous motor, gears and sprockets keep speed variations to less than five per cent.

The sound amplification system of the 8SS is completely transistorized with solid state printed circuits. Six durable

soundheads provide for record/playback, erasing and monitoring, on magnetic sound tracks of either Super 8 or Standard 8 film.

The dynamic, directional mixer microphone with graduate control dims the volume on the music channel, while speaking over the second channel. But the 8SS permits subsequent recordings—such as music first, thence adding speech and/or sound effects afterwards—without erasing, to be made.

The lid of the standard carrying case has a built-in amplifier-speaker with treble control and outlet for a second speaker. But the projector can also be connected directly to larger speakers, public address systems, radios or complete high-fidelity installations. Built into the carrying case is a small projection screen, useful for previewing, editing and while sound recording. The carrying case also holds microphone, headset, remote control, cords, reels, second lens, spare lamp, etc.

Prices of the 8SS with fixed lens, microphone, carrying case with built-in amplifier-speaker is \$599.00. Zoom lens adds \$30.00, while remote control panel and headset are priced at \$29.95 each.

Distributor is Karl Heitz, Inc., 979 Third Avenue, New York 10022.

* * *

Technicolor Introduces Compact New Rear Projection System

☆ Technicolor Inc., has developed a portable rear projection system which makes it possible to project and view an 8mm or Super 8mm film on a desk top.

The new system provides 175 square inches of viewing area. The screen is 15½ inches long and 11½ inches high while the unit itself is 22 inches long and 13½ inches high. It is equipped with an optical mirror and a translucent screen which when

Technicolor rear-screen projection system shown with 1000 projector.



closed for carrying in 3½ inches wide.

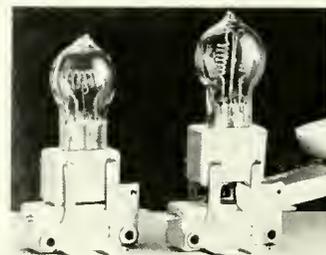
The system, designated the S1100A folds to the size and dimensions of an attache case. It can be used for viewing pictures with any slide, filmstrip, or movie projector. Additional information about the S1100A may be obtained by writing Technicolor Inc., Commercial and Educational Division, 1300 Frawley Dr., Costa Mesa, Calif. 92627.

* * *

GE Offering New Line of Quartzline Projection Lamps

☆ The General Electric Co. is currently offering a new line of long-life projection lamps that lock into perfect alignment in the professional systems for which they were designed.

The compact, single base Quartzline tungsten-halogen lamps are the first of their kind



GE's single-base tungsten-halogen lamps reduce user operating costs.

and offer many other potential uses. The lamps reportedly reduce operating costs per hour up to 50 percent in many applications.

As part of GE's Quartzline line, the lamps offer stable color temperature, high light output, elimination of bulb wall blackening, and at least twice the light-hours of comparable incandescent lamps.

Additional information may be obtained from photographic suppliers or General Electric Co. Nela Park, Cleveland, Ohio 44112.



New Ektagraphic MFS-8 projector

Ektagraphic MFS-8 Projector

Has 7 Speeds, Remote Control

☆ Eastman Kodak Co. has introduced a seven-speed projector that shows Super 8 movies and filmstrips, or any combination of the two, with equal brilliance.

The Kodak Ektagraphic MFS-8 projector can be used for slow motion, stop action, normal speed or reverse motion studies of movement.

The projector features a hand-held remote control unit that switches among three forward and three reverse speeds (6, 18, 54 frames per second) or single frame stills as quickly as the user can press a button.

The MFS-8 accepts super 8 films for normal projection, or it can intermix sequences of normal motion with unlimited series of single-frame displays with no decrease in light on the screen.

A unique automatic focusing system keeps screen images sharp when the projector is switched between still and motion operations. The projector comes equipped with a 22mm f/1.5 lens and is available from Kodak movie processors and audiovisual dealers.

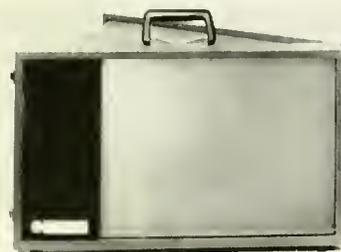
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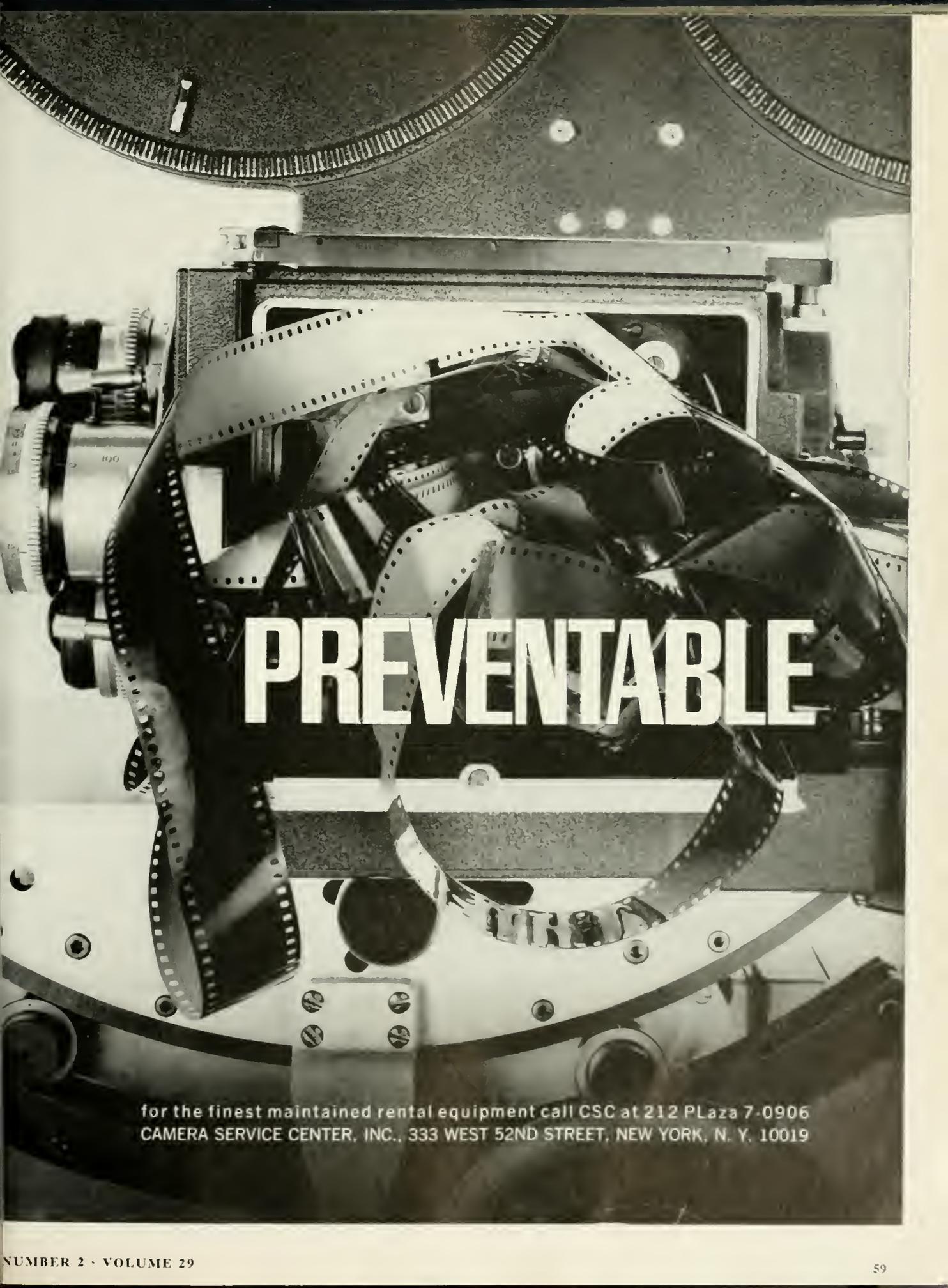
Da-Lite Offering Economical "Silver Flyer" Lenticular Screen

☆ A silver lenticular slide and movie screen that meets the demands of the most discriminating, yet economy buyer, is the all new Da-Lite Silver Flyer, recently introduced by the Da-Lite Screen Company, Inc.

The Silver Flyer is a companion twin to Da-Lite's glass beaded Flyer. The specially designed silver lenticular surface of the new screen provides a rich and perfect rendition of slides and movies in color or black and white at extremely wide angles and in partly darkened rooms. It is available in a 40"x40" size with smart black borders.

It adjusts to any position desired in a matter of seconds and features a steel saddle for even (PLEASE TURN TO PAGE 60)





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(CONTINUED FROM PAGE 58)
tensioning, positive automatic roller lock which prevents accidental pulling of the fabric from the roller, no exposed pin ends, no-mar plastic feet and pick-up tab for quick and easy closing. For additional information, write Da-Lite Screen Co., Warsaw, Ind. 46580.

W. A. Palmer Introduces Two New Television Film Recorders

☆ The Palmer Television Film Recorder is now available in two new models for recording on regular or Super 8mm film.

Both models retain features of the 16mm recorder and are designed to make possible low cost, direct transfers of closed circuit television or videotaped material to 8mm or Super 8mm, suitable for playback in various types of cartridge-load projectors.

The regular 8mm recorder uses prestripped double 8mm film stock and features a special tape delay which permits direct recording with 28-frame sound track retard for use in the Fairechild Mark IV projector.

A similar delay unit is used in the Super 8mm recorder, which produces Super 8mm film with optical sound for playback in Technicolor 1000 projectors.

Both models come equipped with Conrac photographic monitor and built-in exposure meter. Priced for the regular 8mm recorder with magnetic sound is \$12,600.00; the super 8mm recorder with optical sound is \$13,400.00.

Write W. A. Palmer Films, Inc., 611 Howard St., San Francisco, Calif. 94105, for additional information.

Big Capacity Random Access Projectors Introduced by Mast

☆ High precision filmstrip projectors capable of random selection, and accommodating 200 or 300 frames of information, have been introduced by Mast Development Co.

The new filmstrip units offer frame location accuracy within .010, and employ the Mast "short way home" feature which means the continuous loop of film always takes the shortest route to the next frame called for.

The new units are available as base projectors or as complete systems which include controls, mirrors and screen.

For further information, write Mast Development Co., RAP Dept. 101, 2212 E. 12th St., Davenport, Iowa 58203.

equipment trade fair

Berkey-ColorTran, Offering Two New Compact Mini-Lites

☆ Berkey-ColorTran, Inc., (A division of Berkey Photo, Inc.), has introduced a new lightweight, compact Mini-Lite "6" and "10" with integral 4-leaf barndoors incorporating a new and improved reflector design which increases



Compact ColorTan Mini-Lite

light output by more than 30 percent.

The Mini-Lites weigh less than 5 lbs, and are ideal "fill" lights for motion picture, TV and still photo applications requiring continuous duty operation.

They operate directly from 120 or 230 volts, AC or DC. The Mini-Lite "6" produces 97 footcandles at ten feet and the "10" produces 159 footcandles at ten feet. Both use low cost, long life tungsten-halogen "quartz" lamps.

Complete data and a list of accessories may be obtained by writing Berkey-ColorTran, Inc., 1015 Chestnut St., Burbank, Calif. 91502.

Pocket-Size Mini Movie Viewer Features Built-In Illumination

☆ A new lightweight pocket-sized mini movie viewer which accepts any standard three-inch Super 8 film reel features built-in illumination for previewing movies.

The hand-held unit from Hudson Photographic Industries may be easily carried in a pocket, purse or briefcase. The built-in illumination system is powered by two quickly replaceable penlite batteries and is controlled by the touch of a finger.

The new Hudson viewer is available through photo shops throughout the U.S. and Canada or directly from Hudson. For additional data, write Hudson Photographic Industries, Inc., Irvington-on-Hudson, New York 10533. Unit lists at \$10.

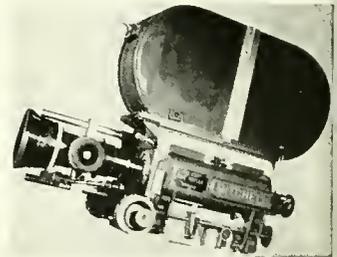
Light Handle for Arriflex 16BL
☆ A lightweight carrying handle is now available for the Arriflex 16 BL sync-sound motion picture camera.

For use, the handle slides into the camera's accessory shoe, which was engineered and reinforced for attachment of a handle. Quickly removable and equipped with a safety lock, the handle in no way interferes with the use or loading of the camera. It sells for \$32, and is listed under Cat. #341-156. It is available through franchised Arriflex dealers.

F&B/Ceco Offering BNCR-Conversion to All BNC Users

☆ After more than three years of constant use by more than 65 clients, F&B/Ceco's exclusive BNCR-conversion is now being offered to all BNC owners.

Utilizing the beam-splitter system, the slight disadvantage of a less than 1/5-stop light loss is far overshadowed by other ad-



Mitchell BNCR conversion

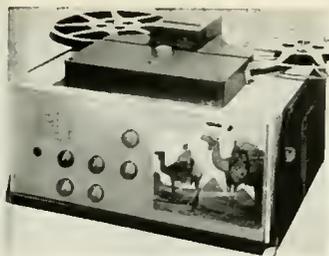
vantages, including quietness of operation, retention of the original camera variable shutter, and flickerless viewing for optimum VTR results.

Arthur Florman, president of the company, reports that F&B/Ceco machine shops are completely tooled up and able to deliver finished BNCR conversions in four to six weeks. Price of the job is \$5000, with small extra charges for lens mounting to accommodate Mark II Mitchell Reflex lenses.

Viewlex Introduces Cine 16 for Viewing, Reading, Projection

☆ Viewlex Inc. has introduced the Cine Sound 16, a self-contained machine for viewing, reading or projecting 16mm sound or silent films.

As a viewer, the unit is an "anytime, anywhere" motion picture screening room. It eliminates the need for separate, darkened screening rooms, and its built-in



Viewlex' "Cine Sound 16"

rear projection screen has more than 50 square inches of brilliant screening. Suited to library and school use, the Cine Sound 16 allows the user to stop on any frame to take notes, or mark frames for future reference and review—either frame by frame or in motion.

Simple "tape recorder" loading makes it simple and easy to use. Operating modes include regular projection in forward or reverse, single frame viewing, fast forward and reverse at 4x sound speed, and a frame at a time advance and reverse.

Simple "tape recorder" loading makes it simple and easy to use. Operating modes include regular projection in forward or reverse, single frame viewing, fast forward and reverse at 4x sound speed, and a frame at a time advance and reverse.

It weighs 51 lbs. and measures 17 1/4 x 21 x 13 1/4 inches. Components include a two-inch f/1.6 anastigmatic, color corrected lens with matching optical systems; 500 watt projection lamp; reel spindles for 1600-foot capacity, and a fully fuse protected electrical system. The price is \$795.00. Additional information may be obtained by writing Viewlex, Inc., Holbrook, L.I., New York 11741.

Cinema Beaulieu Introduces

16mm Camera With Electric Eye

Cinema Beaulieu has introduced a 16mm camera with instant, automatic exposure control. The camera incorporates the first true continuous Stimuli Response electronic circuitry ever built into a multi-lens 16mm. A behind-the-lens rapid response Eds meter sensor, coupled with a transistorized computer, provides for automatic control of a true iris diaphragm. The advanced electric eye system responds instantly to new light conditions and adjusts to give the cinematographer absolute precision exposure control.

The camera also features complete interchangeability of lenses. Besides the "1001" standard lenses, there are three Angenieux lenses which can be used with it, all automatic, with zoom ratios from 4:1 to 10:1. The camera is encased in a metal alloy for maximum strength and durability and weighs only four pounds, before lens or magazine. Both a

100-foot standard load or Beaulieu's lightweight 200-foot daylight load magazine are available for use with the camera. It also features all film speed settings, from 2 to 64 frames per second.

Additional information may be obtained by writing Cinema Beaulieu, 921 Westwood Blvd., Los Angeles, Calif. 90024. •

**Omega Sound Recording System
Designed for Studio Complex**

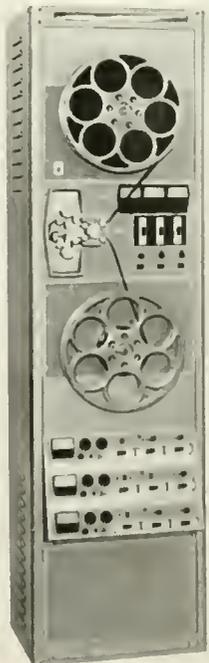
☆ A new motion picture sound recording system from Omega Corp., has been especially designed for the compact studio complex. Called the Omega Integrated Control Center Model CC-1, it includes master recorder, mixing console, "no loss" equalizer, sync/selsyn control, interlock counter, and erase.

The CC-1 permits the mix of any session to be interrupted and the complete system reversed for a new start. Built-in erasure eliminates unthreading and establishing new start marks. It can be used directly in the screening room, enabling the operator to mix according to the "center of the house."

All components are easily accessible, and the audio system is comprised of interchangeable modules, with Omega standard components used throughout the transport and interlock complex.

For more details on the \$5600 sound control center write: Omega Corp., 11817 Wicks St., Sun Valley, Calif. 91352. •

Omega's Model CC-1



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• NEW YORK •

Buchan Pictures, 122 W. Chippewa
St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775
Broadway, New York 10019.
Phone 212/JUdson 2-4060.

Training Films, Inc., 150 West 54th
St., New York 10019. CO 5-3520.

Visual sciences, 599BS Suffern, N.Y.
10901

• PENNSYLVANIA •

Appel Visual Service, Inc., 12
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Oscar H. Hirt, Inc. 41 N. 11th St.
Philadelphia, 19107. Phone: 215/
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J. P. Lilley & Son, Inc., Box 3035,
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The Jam Handy Organization, Pitts-
burgh. Phone: ZEnith 0143.

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404/875-8823, Atlanta 30308.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod
St., New Orleans 70130. Phone:
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63103. (314) JE 1-5100.

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Films Unlimited Productions, 564
Park Avenue, Mansfield.

Fryan Film Service, 4369 Industrial
Pkwy., Willoughby, Ohio 44094

Sunray Films, Inc., 2005 Chester
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Twyman Films, Inc., 329 Salem
Ave., Dayton 45401.

M. H. Martin Company, 1118 Lin-
coln Way E., Massillon.

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HO 6-1651.

The Jam Handy Organization, 305
Taft Building, 1680 N. Vine St.,
Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 870 Mon-
terey Pass Road, Monterey Park,
91754. Phone: (213) 264-6850

Ralke Company, Inc. A-V Center,
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height is also provided for proper
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For detailed information, write
Spindler & Sauppe Inc., 1329
Grand Central Ave., Glendale,
Calif. 91201.

* * *

Combination "Swingaway" Matte Box Developed by F&B/Ceco

☆ A combination "Swingaway"
matte box and filter holder for
all Arriflex 35mm cameras has
been designed and built by F&B
Ceco, Inc.

The new matte box mounts
easily onto the regular Arriflex
rod mount and features an ex-
clusive hinged shade that permits



Arri with "Swingaway" Matte

the cameraman complete open
access to the camera's turret and
lenses without having to remove
the attachment.

The matte box has built in
slots for two 3x3 filters and a
screw lock on the shade to se-
cure it when in a closed position.
A snap latch holds the shade to
one side when the cameraman
wishes to make lens adjustments.

All of the matte boxes are
aluminum constructed with a
black wrinkle finish and are
priced at \$185.00. They are
available through leading dealers
or from any of the six F&B/Ceco
offices.

Cine 60 Power Belt Offered

For Bolex MST Camera Owners

☆ Cameramen who use the Bo-
lex camera with the Bolex MST
Constant Speed Motor are now
being offered a version of the
Cine 60 Power Belt — recharge-
able General Electric Nickel-
Cadmium cells mounted inside a
belt worn around the waist.

The new model receives a 60-
cycle sync pulse from the MST
motor, through the power cable.
The pulse is transmitted to the
audio recorder through a regular
sync cable from a second outlet
on the belt.

In all other respects, the new
power belt is similar to those
Cine 60 has been manufacturing
for Arriflex and Eclair cameras
and Sylvania Portable Sun Guns.

Features include overnight re-
charging, without danger of over-
charging, through a built-in
charger and charge cord; a built-
in circuit breaker which protects

both the belt and camera motor
from short circuit; wire-braid in-
ternal circuitry, designed for flex-
ibility and strength; and the
hands-free mobility and maneu-
verability offered the camera-
man, who simply straps the belt

around his waist (or tripod) and
is permitted to move freely, un-
encumbered, in comfort.

Cine 60 Power Belts are avail-
able for sale and rental from
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world, or from Cine 60, 630
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* * *

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oped a combined zoom and fo-
cus drive for the Angenieux 12
120 mm zoom lens used in shoot-
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are mounted on the same brack-
et and operated from a hand-held
battery pack that provides for
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The unit is priced at \$750.00.
Additional information may be
obtained by writing Zolomatics
Corp., 5875 Melrose Ave., Hol-
lywood, Calif. 90038.

*Zolomatics' zoom and focus drive
for the Angenieux 12-120 lens.*

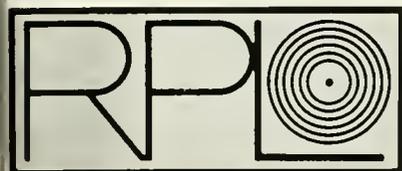




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Rear-Screen Fundamentals

(CONTINUED FROM THE PRECEDING PAGE 48)

involvement in image technology. Entirely new concepts of optics lie in these developments.

* * *

Should those planning a facility await newer developments?

• They must decide that, of course. But, remember, the environment for a training or learning situation today will not be substantially unlike that which will be needed in the future. Training rooms built today can provide a rear screen interface which will faithfully serve that room for many years.

As new technological equipment becomes available, the rear screen facility will adapt. It is likely that pictures charts and diagrams will continually be used for communication in future learning situations. As we see the trends today, this conclusion seems well supported within the evolving events which surround us. When masses of people need to learn, their leaders and industry examine those needs and the inventive-development process delivers the answers.

* * *

How can those involved in training learn to manage the "answers" that you say industry will deliver?

• That same question arose two or three years ago in our educational systems, the schools and colleges. Federal funding of education "created" a demand for the hardware for learning. Educators called this hardware "technological paraphernalia", but the funds were there and they bought it. Their questions of how to use it resulted in the creation of media institutes where key educators and technicians could work together and discover the answers. Similar programs will spread into business and industry, and to some degree, have already.

* * *

Is it possible for the rear screen system designer to "surround" us with technological equipment beyond our ability to manage?

• It is possible. But let us express an equation as follows: $A-V = I.Q.$ When a designer is consulted, he furnishes the A-V side of the equation based upon what you perceive will be needed for the I.Q. or "Instructional Quotient." The Instructional Quotient is the factor which you must determine and for which you must create management talent. I.Q. also refers to Information Quest. What does need to be communicated, to whom, how often, and under what conceivable circumstances. Once the designer has arranged the hardware, the formula is yours to keep in balance.

* * *

• In summary while a rear screen facility may appear a complex entity, the facility can match your individual requirements. If your needs are simple, the system can be fundamental. If your needs are more involved or complex, a more complete system can be provided. If your plans are for long range service, the cost of designing the proper room is truly a long-term investment.

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TRAINING FACILITIES FOR GEORGIA-PACIFIC

(CONTINUED FROM PAGE 39) for the family owners of the mill. Also built in 1902, the building served as a stable on the ground floor and loft for storing hay and grains on the second floor. Presently, the ground floor serves as a garage and mechanical workshop for automotive equipment. The loft area was vacant and selected for the site of the recently completed center for the following reasons:

- Noise was at a minimum.
- Because of its location away from the mill, it could be assured that program participants would not be called to attend to "urgent" mill problems, yet it is not so distant as to dissuade attendance.
- Parking space is readily available.
- Tools and equipment are available at the lower level so training sessions can be followed by practice.
- A lift is available to move awkward materials to the classroom.
- The physical layout permits simultaneous sessions.
- Costs could be kept to a minimum.

Since the second floor of the carriage house was built originally as a loft, roof eaves had to be enclosed, as headroom was insufficient. At first, it was thought that enclosing the eaves would substantially reduce the space needed. In the final outcome, however, the enclosed eaves were used for storage areas and resulted in a highly flexible floor plan.

The working area is a "T" plan. The vertical leg is a conference arrangement 15 x 22 feet. The top portion is an area 20 x 34 feet. All ceilings are 8 feet high. The large area can fulfill its multiple use design of use for movies, slidefilms, lec-

tures, or large discussion groups. The rooms can be separated by a sliding door, and two sessions conducted simultaneously.

The periphery of the facility provides storage areas, lavatory, library and study, and audiovisual equipment storage and controls. Light controls are in four accessible locations. Lighting consists of recessed fluorescent, controlled in banks of four, and 14 indirect incandescent units of 100 watts each controlled via rheostat in units of 600 watts.

This Equipment Was Specified

The facility is equipped with a variety of modern audiovisual equipment and training aids including: a Kodak Pageant AV-126-TR 16mm projector; an Optivox visual aid easel; a Kodak Ektagraphic slide projector; a Wollensak Model 5730 Stereotape recorder; a Knox 70 x 70 microbead projection screen; a Knox 300 tripod lenticular screen; an Oravisual G 354 roll-around easel; an Oravisual magnetic chalkboard; and Oravisual hook and loop board; seven Electro Voice speakers; a Bell & Howell sound strip projector; and a RXB-21000 cc overhead projector.

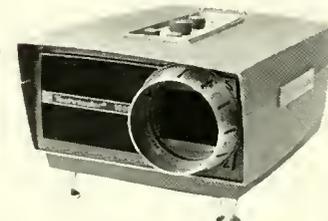
In all, the facility shows what can be done in limited space, budget and design, yet still fulfilling the Georgia-Pacific goal of establishing a training center to serve a variety of functions in building a more highly trained and skilled group of workers at all plants. Anticipating results from its centers to produce not but increased supervisory understanding of human relations, Georgia-Pacific is showing that indeed, "Men do not learn by books alone."

TECHNICOLOR ASSURES MODEL 1000 QUALITY:

(CONTINUED FROM PAGE 56) "box" which shuts the projector off 30 seconds after the lamp goes out.

A final quality check of each outgoing projector is made just prior to packaging. Each projector is run under closely supervised conditions for one hour. It's called a run-in test, and it is believed that Technicolor is the only company using such a quality control measure.

Topping off the factory quality control program is an exclu-



Technicolor's Model 1000

sive field program called "Instant Replacement." If within 30 days from date of shipment, a Model 1000 does not operate properly for any reason, it is replaced instantly.

This detailed program of quality assurance has undoubtedly been one of the key factors in the widespread acceptance and early success of the Model 1000, establishing it from the outset as a dependable, precision new piece of audiovisual equipment. •

Professional Precision Viewer Has Low, High Intensity Light

☆ A professional film viewer, the 16mm Sr. "Precision" Viewer Model PD-16 offers easy threading, a 4 x 5½ inch picture area and a special transformer having two windings for low and high intensity light.

A focusing knob adjusts for a sharp picture and easy marking with a grease pencil is provided for the film editor. Splices feed easily through the film gate without any problem and the projection lamp is a 4 volt-20 watt bulb.

The viewer is available for operating from left to right, or right to left at no extra charge.

Additional information may be secured from Precision Laboratories, 894 E. 51st St., Brooklyn, New York 11203. •

Compact, Flat Slide Sorter Needs Only Available Light

☆ A new slide sorter that lays flat and needs no special light,

using only available light, is being marketed by B-W Manufacturers, Inc.

The compact sorter measures 13 x 13½ x 1 inch, is made of reflective white plastic and is grooved to hold slides in a vertical position for proper viewing. The Model 36 slide sorter handles 36 35mm slides and accommodates all other sizes for quick viewing and sorting. Additional information may be obtained by writing B-W Manufacturers, Inc., Kokomo, Ind. 46901. •

Minisync Conversion Is Built Right into Camera Body

A new synchronizing drive system for Auricon Cinevoice Conversions has been developed by F&B/Ceco, Inc. Called the Minisync, it is a miniature, transistorized inverter and tuning fork frequency control so compact at nine ounces that it has been built right into the camera body without altering the film movement or camera contour.

With a Minisync Conversion, the cameraman can shoot wireless, double system, sync sound with any standard 12V DC battery weighing as little as three pounds, thus completely eliminating the 13-pound conventional 115V AC shoulder-type power supply.

Developed by F&B/Ceco's Research & Development Labs, the Minisync system can be installed in any Cinevoice Conversion. Research is continuing so that the Minisync can be adapted to many other cameras also.

Further details can be obtained from Ron Groen at F&B/Ceco's New York headquarters at 315 West 43rd Street, New York 10036. •

Fine Tip Markers for Projected Visuals Available in Five Colors

☆ A new fine tip marker for visual aids projection transparencies has been announced by Columbia Ribbon and Carbon Mfg. Co., of Glen Cove, N.Y.

The markers, available in four high-intensity colors and black, are particularly designed for marking on overhead transparencies, photo negatives and glossy prints. Tips are constructed of Dacron, and are said to write effortlessly without pressure and without indentations of the film surface. The inks are water soluble, however, and can be completely removed with a damp cloth. •

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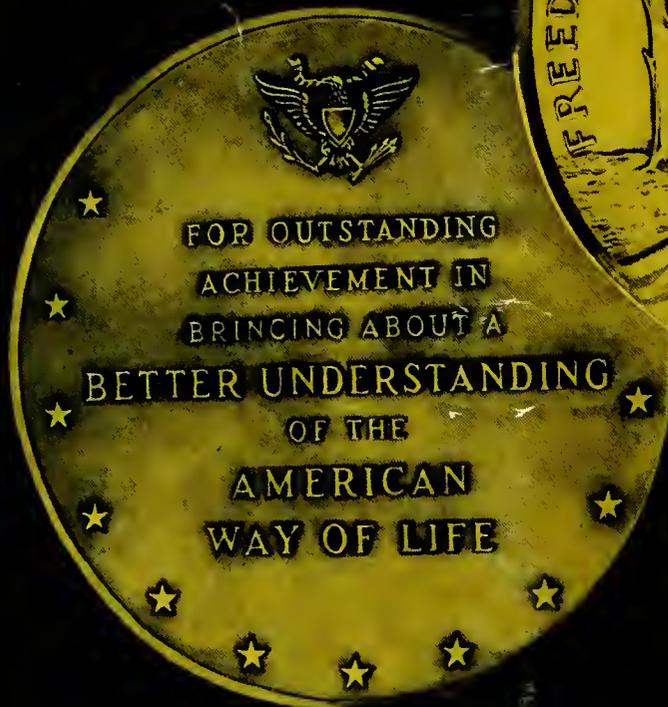
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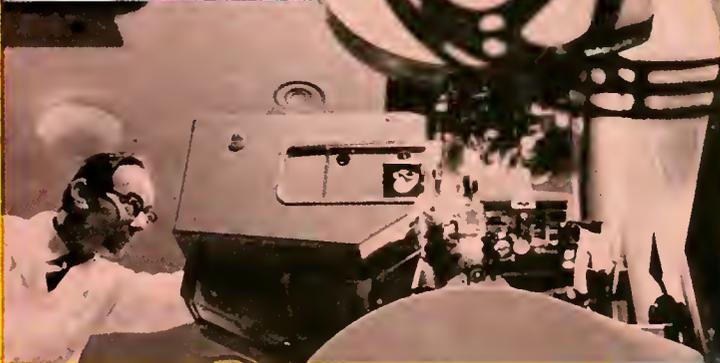
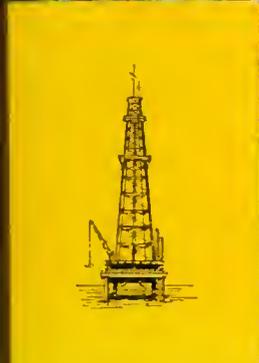
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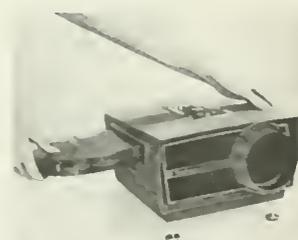
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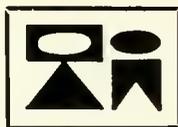
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BUSINESS SCREEN

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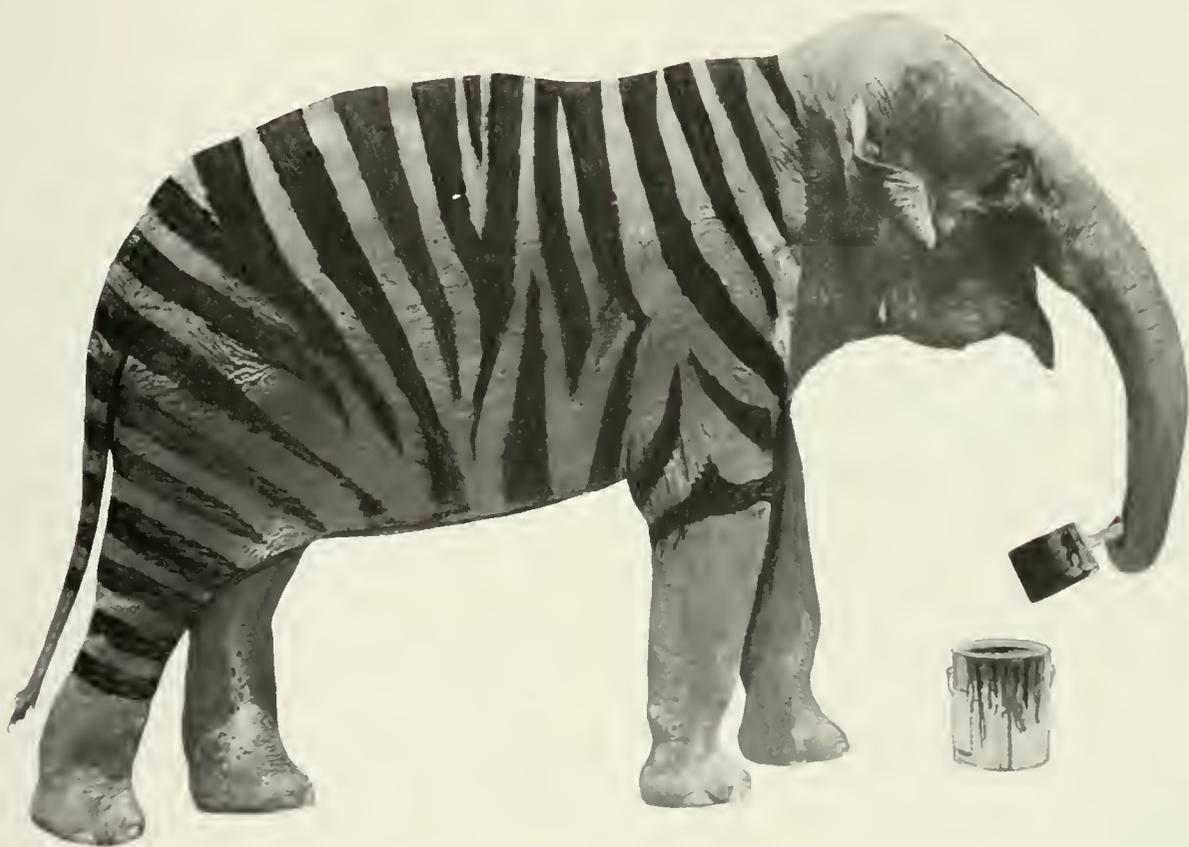
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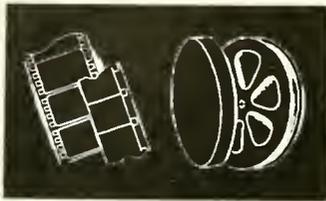
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CINE Selects Films for Overseas Festival Entries

The United States is sending 157 motion pictures abroad this summer to compete in international film festivals. These non-theatrical films, television documentaries, and short subjects were selected from 616 entries from all parts of the country by CINE, the Council on International Nontheatrical Events. CINE is beginning its eleventh year as the organization which selects official United States entries for international film events abroad.

The 157 winning film will receive "Golden Eagle" awards in recognition of their cinematic excellence, and the fact that they have been chosen to represent the United States abroad in in-

ternational competition in some 60 festivals and exhibitions.

Another all-time high was reached in the number of films submitted to CINE. After intensive screenings by regional film juries throughout the country, involving some 300 jurors, and final screenings in Washington, the final selection of 157 was made.

Already this year motion pictures by U.S. producers have captured eight major prizes in competitions around the world. The first festivals to which the 1968 films will be sent are the Cannes Film Festival, the Berlin Film Festival, the several parts of the Venice Film Festival, and the Edinburg Film Festival.

The producers of the "Golden Eagle" and "CINE Eagle" films

will be awarded their certificates on November 15 in CINE's annual Awards and Exhibition program, which culminates the Council's 1968 activities.

GAF Corporation Adopted As Official Firm Name

The initials of the General Aniline & Film Corporation (GAF) are now the official corporate name—GAF Corporation.

According to an announcement of the change, the previous name was cumbersome and definitively limited. It was noted that the former name identified the company as a dyestuff and photographic film manufacturer, "Which we are of course. But that's like referring to a gourmet dinner as a snack."

The company noted that it has tripled in size in recent years and its product line now encompasses copying machines, floor products, building materials, business forms, educational aids, camera projectors, photographic toys, specialty and heavy chemicals in addition to dyestuffs and film.

Sen. Ralph Yarborough to Address NAVA Convention

United States Senator Ralph Yarborough (D-Tex.) has accepted an invitation to speak at the 1968 National Audio-Visual Convention, to be held at the Sheraton-Park Hotel in Washington, D.C., July 14-16. Senator Yarborough will speak on "The Future of Federal Education Legislation" at the first general session of the convention following a keynote address by U.S. Commissioner of Education Harold Howe.

Since 1957, Senator Yarborough has been a member of the Senate Education Subcommittee. He was one of the original sponsors of the National Defense Education Act of 1958, and he was the co-author and prime sponsor

(Continued on page 10)

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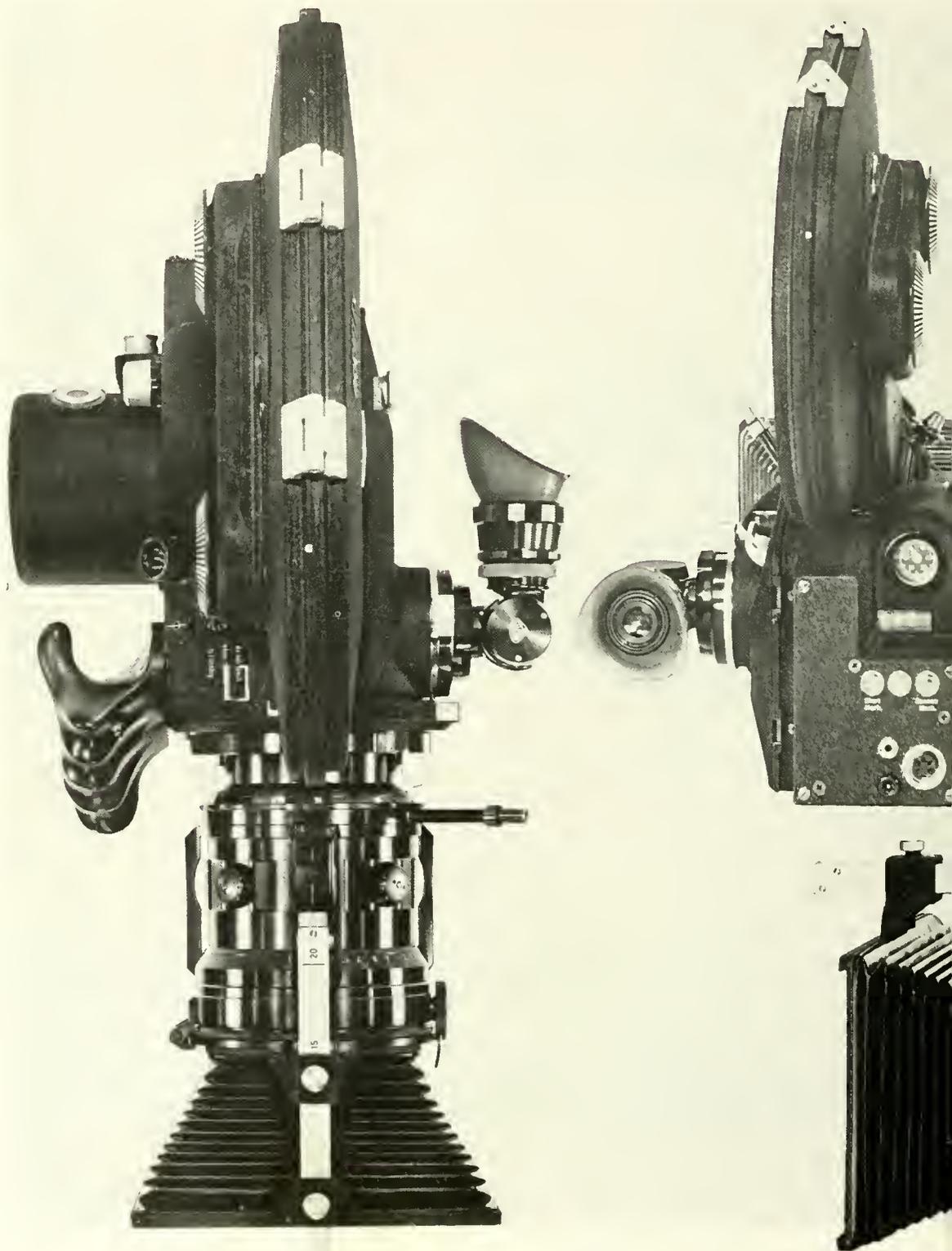
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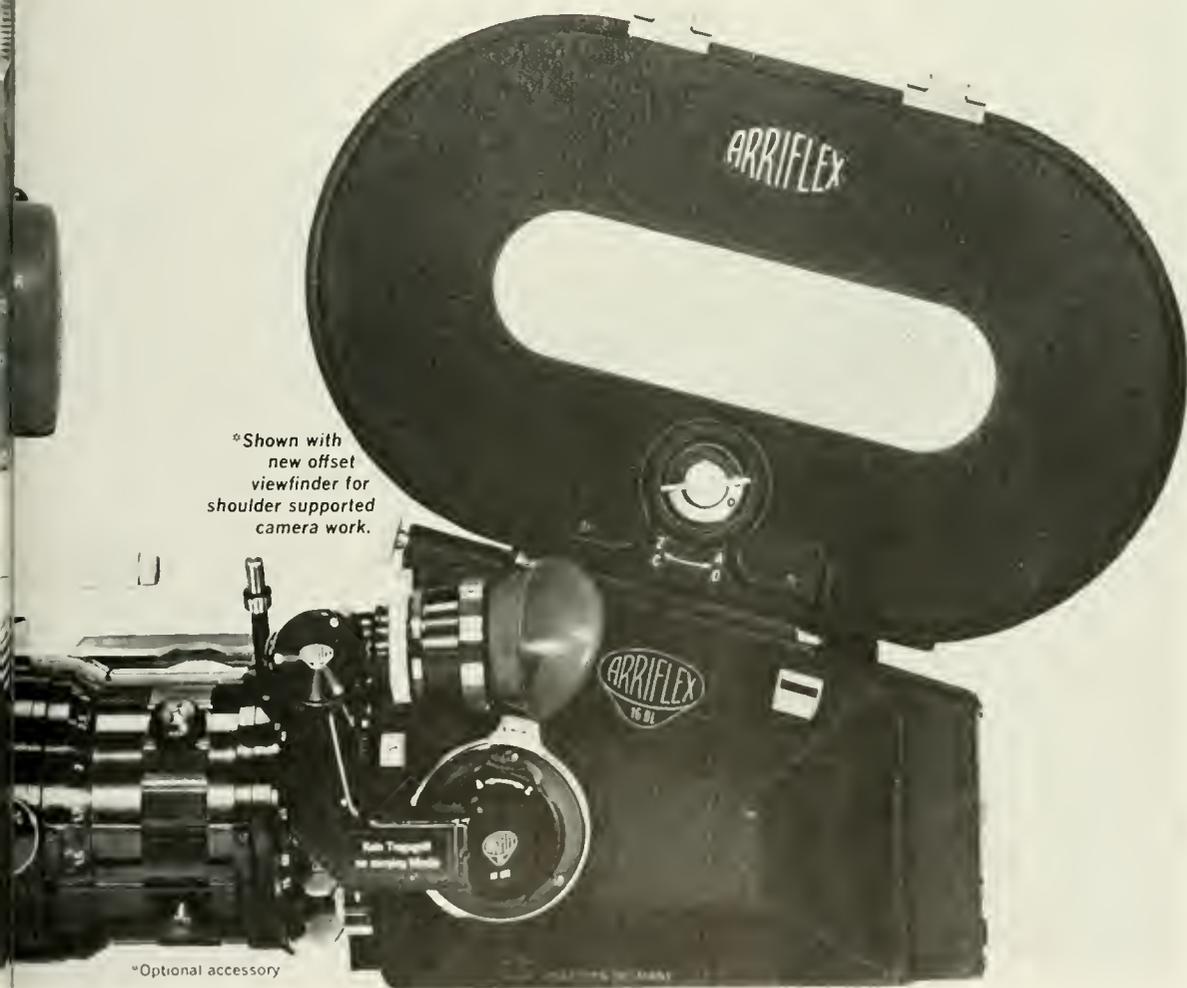
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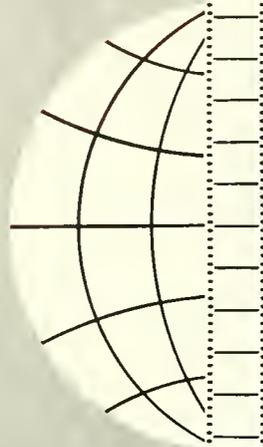
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of Title VI of the Higher Education Act of 1965, which provides Federal matching funds for instructional equipment at the college level. He has also been a sponsor and strong supporter of all other major education acts, including the Higher Education Facilities Act and the Elementary and Secondary Education Act. In 1967, he was the prime sponsor of the Bilingual Education Act, which is now Title VII of the Elementary and Secondary Education Act.

Criterion Now in Larger New York Headquarters

Criterion Film Laboratories, Inc., has completed its move to new, ultra-modern motion picture processing facilities at a convenient street-floor location at 415 West 55th Street, New York.

Fred Todaro, president, announced that the lab, now in its 25th year, has acquired much enlarged space to house the latest high quality equipment for developing and printing 35mm, 16mm and 8mm color and b/w motion pictures. In its new setting, the lab is able to control separate developing and printing sections for both b/w and color prints, a feature which provides a much more efficient working area.

New Personnel will augment Criterion's regular staff members most of whom have been with the firm for over a decade.

Filmex, Inc. Gets Olympic Games Filming Assignment

The world Olympics committee of the Republic of Mexico has named Filmex, Inc., of New York, and its Mexican subsidiary, Filmexico, S.A., as exclusive packagers of three half-hour color film specials featuring the sports event next fall.

Each of the three planned films will be shot in color on location as well as in studio settings, and each will average 26 minutes in length. The three films include:

The Olympic Torch, planned as a filmic reporting of the routes covered by 1,200 long distance runners in their transporting the original Olympic games flame

from Olympia, Greece, through Rome to Spain. The torch bearers will be filmed carrying the flame to the new Olympic stadium where they will light the fires to mark the opening of this year's games in October.

Mexico: City of the 70's Dolores Del Rio, famed motion picture star and Mexico's unofficial spokeswoman, will narrate this film which traces the cities which the world has characterized as "action spots" over the past five decades. The film will move geographically from Paris as the center of the world of action, original thinking and culture of the 20's, to Berlin in the 30's, Rome in the 40's, New York in the 50's, London in the 60's, and finally to Mexico City in the 70's.

Dolores Del Rio's Mexico is planned as a travelogue narrated by Miss Del Rio of Mexico and its various states. It will follow her as she visits Acapulco and Puerto Vallarta, as well as off track places. She'll show the audiences Aztec Indian and Inca monuments as well as the country's plains and cities.

All three of the films will be dubbed in both English and Spanish and will be distributed throughout the world.

Gale Studies Industry- Education Cooperation

Sam Gale, vice president of sales at Capital Film Laboratories, Inc., is presently conducting an independent study of how industry and education can work together for the profit of both. He will report the results of his findings at an American Management Association meeting in August.

"My travels into the academic-audio-visual world have led me to one fundamental conclusion: Curriculum oriented film program material is generally not being produced because very few can afford the initial investment," Gale said. "The various federal programs provide monies for program material once it's produced but not before," he said.

Gale added, "Somehow, private industry must be convinced that there is a profit in dollar

(Continued on page 12)

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as well as prestige garnered from cooperative efforts with educators in producing program material . . . especially in the non-scientific area. I'm going to find out how a formula marriage between industry and education will benefit our school systems."

78 Million See American Oil Co. Travel Pictures

An estimated 78¼ million viewers last year saw one or more American Oil Company motion pictures promoting U.S. travel.

The combined total of viewers on television, in theaters and at non-theatrical group showings showed an increase of nine percent over 1966, according to J. M. Patterson, American Oil public relations director.

Included in the program are four 28½-minute *Happy Holidays* motion pictures, for showing on television and before non-theatrical groups, on travel in

Illinois, Michigan, Washington, D.C. and the Great Smoky Mountains; shorter 4½-minute versions of these designed for TV, and a motion picture theater short on the Smokies.

The theater short, distributed by Paramount Pictures, played 3,347 show-days in 1967, before an audience of 1,673,000. The other longer travel films were shown to 15,143 non-theatrical audiences, totalling 774,293 viewers.

The 28½-minute and 4½-minute films were shown on television stations throughout the country 1,853 times, to an audience estimated at 75,787,000. Booking of American Oil films for television is handled by Modern Talking Pictures, Inc., N.Y.

Radiant Corp. to Distribute Norelco Tape Recorders

Radiant Corporation has begun distributing Norelco tape re-

corders to the industrial/educational fields, according to a joint announcement from North American Philips Co. and Electronics Corp., parent corporation of Radiant.

According to Cary Wang, Radiant president, the Norelco recorders will be offered through the firm's A-V division.

Todd-AO Magnetic Div. Distributing Ilford in U.S.

Todd-AO's new division, Todd-AO Magnetic Products, headed by Don Rogers, has begun nationwide distribution of a complete line of magnetic film manufactured by Ilford Ltd., Europe's largest producer of tape and film.

Having worked several months with Ilford, Todd-AO executives have what they call "the ultimate of perfection in response from magnetic products," according to Fred Haynes, vice president of the U.S. firm.

Initially, the Todd-AO catalogue offers a complete line of magnetic film, including 16 and 35mm "fullcoat", 35mm "clear edge" and "stripe", as well as ¼ and ½ inch tape. Soon to follow

will be 1 inch recording tape and a complete line of video tape.

Sales and service offices have been established in New York, Nashville and Chicago, with offices in other cities planned.

A catalogue, containing facts and figures relating to engineering requirements, is available upon request from Magnetic Products Division, Todd-AO Corp., 1021 N. Seward St., Hollywood, Calif. 90038.

Jane Davenport Begins Freelance Script Writing

Jane Ware Davenport, formerly associated with Wilding, Inc., the American Association of Film Producers and Niles Communications Centers, Inc., has entered the freelance writing business from her headquarters at 924 Columbus St., Wilmette, Ill.

Previously, as an account executive and film writer, Mrs. Davenport has worked with some of the top corporations and associations in the U.S. Her specialized experience includes script-writing in international market development, social problems and transportation.

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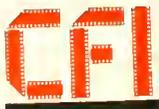


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THE A-V CALENDAR

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15th International Advertising Film Festival, Lido Di Venezia, Italy, June 10-15. Sponsored by the Screen Advertising World Association, Ltd.

JULY

Annual Farm Film Foundation Professional Improvement Awards, dinner ceremony July 8, at the University of Tennessee, Knoxville, Tenu.

National Audio-Visual Association convention and exhibit, July 13-16, Washington, D.C., Sheraton-Park Hotel.

AUGUST

University Film Association 22nd Annual Conference, August 18-24, University of Denver, Colorado.

Biological Photographic Association, Inc., Annual Meeting, August 12-15, Biltmore Hotel, Los Angeles.

SEPTEMBER

9th International Industrial Film Festival September 23-28, Vienna, Austria. Sponsored by the Confederation of European Industrial Federations.

15th Annual "Day of Visuals", New York City. Sponsored by the National Visual Presentation Association.

1968 Photokina, Cologne, Germany, September 28-October 6. Sponsored by the Association for the German Photographic Industry.

OCTOBER

16th Annual Columbus Film Festival, October 24-26, Fort Hayes Hotel, Columbus, Ohio. Sponsored by the Film Council of Greater Columbus.

Ninth Annual National Conference and Industry Film Producers Association Annual Banquet, October date and Southern California location to be announced.

Fall Meeting of Industrial Audio-Visual Association, October 21-24, Mall Motor Inn, Dayton, Ohio.

12th Annual San Francisco International Film Festival, October 24- November 1, Masonic Auditorium, San Francisco.

NOVEMBER

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(Long Lines Dept.) American Film Festival.

“WITHOUT FAIL” — A.T. & T., International
& TV Festival of New York

“CREDIT” — Dun & Bradstreet
Columbus Film Festival.

“BISCUITS & COOKIES” — National Biscuit
Company, Washington, D.C. Festival,
American Film Festival, Chicago
International Film Festival and Columbus
Film Festival.

“THE KEY” — Texaco, Inc., National
Film Presentation Assn. and Columbus
Film Festival.

“HOW YOU’RE SELLING” — Liggett &
McCay Tobacco Co., International Film &
Festival of New York.

“HAD AN IDEA” — Aluminum
Company of America, International Film &
Festival of New York.

“ENOUGH THE EARTH BE MOVED” —
The Office of Civil Defense, Washington, O.C.,
American Film Festival.

“WONDERFUL BEING A GIRL” —
National Products Company, American Film
Festival and Columbus Film Festival.

“HUMAN REPRODUCTION” —
Graw Hill Book Co.,
Columbus Film Festival.

Audio has won its share (and maybe a little more) of creative awards. For that our deepest thanks go to our clients and their agencies. They had a lot to do with it. In order to produce an award winning film it takes a partnership between a skilled creative film producer and a client that respects good work. We’ve been fortunate in having both. Every year is a good year for good clients. And this was one of the best. Thanks

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the screen executive

SMPTE Appoints Courtney As Executive Secretary

The appointment of Denis Courtney as executive secretary of the Society of Motion Picture and Television Engineers has been announced by G. Carleton Hunt, the Society's president. The appointment was confirmed last week by the Society's Executive Committee.

Courtney, who has been serving as acting executive secretary, has been a member of the Society's New York headquarters staff since 1953. He previously served as assistant to the editor of the Journal of the SMPTE, advertising manager, and then advertising and conference manager.

Parlan to Reeves Sales Mgr.

Reeves Sound Studios has named Stan Parlan as Sales Manager. He joined Reeves' staff last year, after 11 years with NBC. He was color film consultant in addition to his responsibility as Manager of the Broadcast Film Division.

In his new capacity, Parlan will be serving clients and supervising Reeves' sales staff. Reeves offers services in post-production of videotape shows and commercials; sound transfers, re-recording and mixing; and Airmobile-Video System rental.

Daphne Brooke Named General Manager at ACI

Daphne Brooke has been named general manager of ACI Productions Inc., in New York.

Miss Brooke, who is president of the New York Film Council, joined ACI from the Walter Reade Organization, where for the past five years she had been in charge of advertising, publicity and sales promotion for the Sterling Educational Films and Continental 16 divisions.

In announcing Miss Brooke's appointment, ACI President Stelios Roccas noted that the move marks the initial step in an ACI

expansion program which will culminate in an increased production schedule and enlargement of its distribution facilities.

Beverly O'Reilly to Filmex

Beverly O'Reilly has joined the New York staff of Filmex, Inc. according to Robert I. Bergmann,

business film division of the Filmex complex.

Mrs. O'Reilly has serviced the audio-visual needs in business and education communication for president, who is expanding the many of the country's major corporations. Her past film production affiliations include Craven Films and Wyld Studios.

Allen, Strauss Move in B&H Regional Mgr. Changes

Richard L. Allen has been appointed a regional manager for the Audio-Visual Products Division of Bell & Howell.

Allen will take over the five-state region (N.J., Del., Penna., Ohio, W. Va.) formerly handled by Regional Manager Morton D. Strauss, who is transferring to Los Angeles in the same capacity for Washington, Oregon, California, Idaho, Montana, Nevada, Arizona, Utah, New Mexico, Hawaii and Alaska.

F. A. Lawrence Inc. Names Reichert to VP A-V Services

Gene Reichert has been appointed vice-president, audio-visual services, of F. A. Lawrence, Inc., New York.

The marketing communications firm is expanding its services to accommodate increasing recognition of the effectiveness of films, slide presentations, TV, recordings and live shows in the merchandising, promotion and advertising campaigns of its clients.

Reichert's credits include writing and producing films, radio and TV commercials and programs, and a live show for General Electric, Chrysler, Plymouth, Union Carbide, Life, New York Telephone, U.S. Treasury Department, Brand Names Foundation, and a wide variety of foods, drugs, and cosmetics.

Berkey-Colortran Names Brewer SW Market Mgr.

Walter S. Brewer has been appointed southwestern marketing manager for Berkey-Colortran, a division of Berkey Photo, Inc.

In his new assignment, Brewer will serve ColorTran dealers and cover the motion picture, television and still photo markets of the southwest from his headquarters in Tulsa, Okla.

Sandy Tirado to Head Field Operations for Reeves

Sandy Tirado has been promoted to manager of field operations for Reeves Sound Studios.

Tirado's new responsibilities will bring him into closer contact with producers and directors of location productions. He has worked on location in Hawaii, Puerto Rico, Mexico and the U.S.

(Continued on page 19)

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*World's Smallest Portable 35mm Projector
... The Most Versatile Projector Ever Made*

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OXBERRY®

16mm Animation Camera and Stand

16mm Oxberry Animation Camera 5326-01, interchangeable with Film-strip/Slide Camera Model 5327.

Automatic-Focus Mechanism 5320-10. Focus cam cut to specific lens, facilitates zooms by eliminating time consuming hand focusing.

Stand with self-supporting column 5330-00. 4" diameter keyed column assures accurate tracking, motorized camera/lens carriage facilitates zooms. Unmarked zoom scale permits laying out various zooms by cameraman.

Automatic Remote Controlled Reticule Projection 5320-30. 16mm reticule markings projected onto table top shows size of art work covered, aids planning pans and zooms.

Zoom Counter 5330-20. Registers camera height in hundredths of a field with 28mm lens. (Hidden behind camera.)

Film Plane Focusing Mount and Viewfinder 5320-11. Focusing is automatic by moving camera (film plane); lens remains fixed to carriage assuring accurate tracking on optical center. Built-in viewfinder with ground glass reticle shows exact field covered by camera.

28mm Micro-Nikkor Lens 5320-50. Fits into Oxberry Coaxial Mount to insure accurate tracking and permits lens to be interchanged with longer focal length 35mm lens without changing tracking of stand.

Shadowboard with hinged wings 5330-36. Reduces external light source reflections from reaching camera lens.

Animation Table Top 5330-71. Aluminum table top mounted on compound has 4 peg tracks for pans, 2 tracks located at 12-field position with hand wheels and counters, 2 push tracks located at 18-field, 9x12 opening in table top allows underlighting for cels and making mattes from cels and pencil tests. (filmsies)

12-Field Platen 5330-72. (Water white glass). Keeps cels flat, manually operated, locks in up position for rapid cel changing.

Compound 5330-80. North South-East West movement, with hand wheels, 4-digit counters and locks. Pantograph indicates center of camera aperture relative to table top, enabling complex compound movements to be plotted directly onto pantograph.

Rotation Unit 5330-81. Table top can be manually positioned to any angle. Free wheeling rotation permits spin effects to be photographed rapidly.

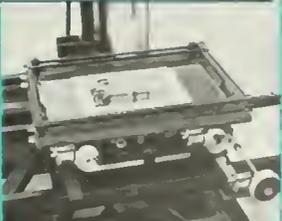
Master Control Console 5326-71. Caster mounted for easier positioning



MODEL 5332-00



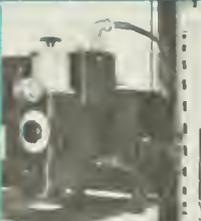
Model 5326, 16mm Animation Camera has intermittent registration film movement, built in stop-motion motor, 170° rotating shutter with manual controls for dissolves and fades. Viewfinder has precision ground glass reticle. Camera is interchangeable with Model 5327 35mm Filmstrip Slide Camera on same viewfinder.



Animation table top, platen, compound, rotating ring. Table top shown with 2 standard peg tracks at 12-field and 2 accessory push tracks at 18-field position. Art work or cel fits on foam rubber insert for best results when working with multiple cels. Compound positioned by hand wheels N-S-E-W using lead screws for extreme accuracy. Counters indicate position in 0.1" increments. 360° manual rotating unit.



Pantograph, conveniently adjacent to compound controls indicates camera center on table top. Planning moves on pantograph permits complex animation movements to be easily executed.



Camera lens carriage position registered by incremental zoom counter reads in 1/100 of a field, to facilitate making zooms. Zoom scale supplied unmarked; can be marked with zoom movement as shown so that a great variety of zooms can be preplanned. Since lens remains in fixed position on carriage, and camera is used to focus, zoom scale is linear for all fields.



Shadowboard with hinged wings shown from underside. Hinged wings allow for clearance of top lights for close-up work.

FOR FURTHER INFORMATION, WRITE ON COMPANY LETTERHEAD

OXBERRY

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OXBERRY®

Flexibility for 35mm filmstrip/slide photography double (full) frame and single (half) frame

OXBERRY's unified concept* offers quality proven features never before available in one complete unit.

5330-00 Stand with self-supporting column. 4-inch diameter keyed column assures accurate tracking; motorized camera/lens carriage facilitates photographing different size art work.

5320-10 Automatic Focus Mechanism, focuses to 1:1. Focus Cam cut to specific lens permits rapid sizing of art work without time consuming hand focusing.

5330-60 Filmstrip Table Top 32x40x 3/4 inch mahogany. Has removable insert for transparency photography.

5330-12 1:1 Focus Cam, for 55mm lens. Allows 2x2 transparencies to be easily reproduced.

5320-30 Automatic Remote Controlled Reticle Projection. Reticle markings projected onto table top show size of art work covered.

5330-36 Shadowboard. Reduces external light source reflections from reaching camera lens. (Not shown.)

5327-01 Oxberry Filmstrip / Slide Camera (interchangeable with Oxberry 16mm Animation Camera) Model 5326-01.

5320-11 Film Plane Focusing Mount & Viewfinder. Focusing is automatic by moving camera (film plane), with lens remaining stationary. Built-in viewfinder has ground glass reticle, matched to film plane, with single frame, double frame & 16mm markings. Reticle shows field covered by camera.

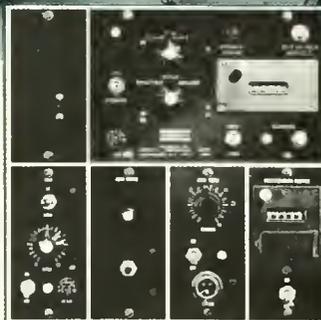
5320-50 55mm f/3.5 Micro-Nikkor Lens. Coaxial mount allows lens to be interchanged with wide angle 28mm lens (accessory) without loss of optical center (28mm lens available with separate automatic focus cam).

5327-71 Master Control Console. Caster mounted for easier positioning.

5330-35 Underlight Unit with glass insert in table top for transparency photography.

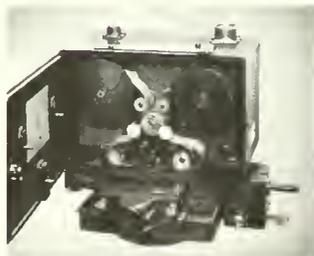
MODEL 5333-00

Shutter/Interlock/Advance control permits independent or interlocked operation of shutter and film advance • Resettable Electric Frame Counter indicates exact frame in aperture at all times • Continuous/Stop-motion/Time exposure controls provides choice of 1/4 second or manual time exposure • Automatic Timer (accessory) 1/2 to 15 second exposure settings in 1/2 second increments.



5327-71 Master Control Console contains all operating controls for camera and stand, has plug-in printed circuit boards and relays.

Electric Camera/Lens carriage positioning control simplifies sizing • Reticle Projection control interlocked to shutter prevents accidental exposure while viewing. • Preset Frame Counter (accessory) enables predetermined number of frames to be exposed



Model 5327, 35mm Filmstrip/Slide Camera. Precision film advance operates independently of exposure. Viewfinder has ground glass reticle with remote controlled projection. Film plane focusing offers focusing independent of sizing. Camera is interchangeable with Model 5326 16mm Animation Camera on same viewfinder.

*The "unified concept" incorporates a specially designed OXBERRY camera, lens mount, viewfinder, automatic focus and column alignment mechanism all designed as an integral unit with the stand. This concept is a result of the technological advances pioneered over 10 years in OXBERRY'S professional Master Series Animation Stand.

FOR FURTHER INFORMATION, WRITE ON COMPANY LETTERHEAD

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In announcing MISS BROOKS appointment, ACI President Stelios Roccas noted that the move marks the initial step in an ACI

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worked on location in Hawaii, Puerto Rico, Mexico and the U.S. (Continued on page 19)

the screen executive . . .

continued

as an engineer for Reeves' Air-mobile-Video system.

Before joining Reeves two years ago, Tirado was an engineer with CBS for more than 13 years, associated with such shows as Gary Moore, Ed Sullivan, Andy Williams and the Hallmark Hall of Fame.

Berg Named VP/Creative Director for Wilding TV

Appointment of Stu Berg as vice president/creative director of Wilding TV has been announced by Daniel B. Gallagher, president of the parent corporation, Wilding, Inc.

Berg joined Wilding in 1963 as a director, and left in '65 to become a production supervisor at J. Walter Thompson. He rejoined Wilding in 1966 as a television commercial director, and was named creative director in 1967. Prior to joining Wilding in '63, he spent seven years with advertising agencies, and in television and film production.

Three to Ampex Industrial Products Marketing Staff

Oral Evans, Harold Blakeslee and George Foster have been named to top posts on the newly formed industrial and educational products marketing staff of Ampex Corporation's consumer and educational products division.

Evans will be national distribution manager with respon-

sibility for distributor sales of the division's closed circuit videotape recorders, television cameras and associated equipment.

Blakeslee will be field sales manager for closed circuit videotape recorders, TV equipment and related equipment.

Foster was named national accounts manager and will be responsible for sales to original equipment manufacturers and other national accounts.

B&H Names Latter, Trux To Vice President Posts

John N. Latter has been named executive vice president of Bell & Howell Company's Photo Products Group, according to Group President Everett F. Wagner.

At the same time, John H. Trux was named vice president-marketing for the Photo Products Group's tape division.

Asking to Exec Producer For Sun Dial Films, Inc.

David Asking has been appointed executive producer for Sun Dial Films, Inc., New York, it has been announced by Carl V. Ragsdale, president.

He leaves the American Petroleum Institute where he has been Film Supervisor since 1961. Prior to that he traveled through Europe and Asia as writer and unit manager for a documentary film

company producing films for the U.S. and foreign governments.

Asking traveled out of the American Embassy in Paris during the early 1950's as a State Department diplomatic courier where he logged hundreds of thousands of travel miles on world-wide assignments.

Harris Heads Arriflex Sales

Bruce E. Harris has been appointed sales manager for the Arriflex Corporation of America. Harris, formerly assistant sales



HARRIS

manager, will have supervision over all sales functions of Arriflex cameras and Siemens interlock projectors in the U.S. He has been with Arriflex for six years, and with Berkey Photo, Inc., the parent company, for a total of 13 years.

Hubbinet to Sales Mgr. for Genarco Commercial Line

Donald Hubbinet has been appointed to the new post of sales manager, commercial products, of Genarco, Inc., a subsidiary of Robins Industries Corp.



HUBBINET

Hubbinet, working with Stephen Prigozy, engineering vice president, has responsibilities in application development and service, as well as sales and marketing. He will concentrate on Genarco's spotlights and special, short focal length slide projectors for television and theatrical backgrounds, lecture halls and special presentations.

D. Philos to NAVA Staff

Miss Daphne Philos has joined the staff of the National Audio-Visual Association (NAVA), as Federal Programs Specialist. She will be responsible for keeping NAVA members informed concerning Federal legislation which involves the use of audio-visual equipment and materials, and will edit the Association's Federal programs newsletter.

Winkel Named Ad, Sales Promotion Mgr. at Kalart

Ronald B. Winkel has been named advertising and sales pro-
(Continued on next page)

... and we quote:

“... so when my client said he liked the latest film I had produced for him I failed to understand why he had changed to another producer... then he told me that their titles were much better than mine... they had been made by Knight Studio, Chicago. Now I get my titles there... I have my client back... and we're all happy.”

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... will handle with care all your West Coast production requirements — negotiate name talent — set up and supervise animation direct second unit shooting dubbing — expedite lab work — and — serve as your ambassador when you or your friends visit Southern California

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The cost of silver is going up. Ordinary films contain silver suspensions in their gelatine emulsions. Manufacturers of these films are passing along their increased silver costs to you—the end user. Metro/Kalvar's extraordinary films do not use silver.

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Metro/Kalvar film stocks are composed of a tough saran plastic emulsion coated on a base of high-strength, dimensionally stable polyester. The films are highly resistant to scratches, environmental change and mechanical stresses.

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A JOINTLY OWNED SUBSIDIARY OF
MGM, INC. AND THE KALVAR CORPORATION

the screen executive . . .

continued

motion manager of the Kalart Company, Inc.

In his new assignment, Winkel will be responsible for direction of company's advertising, direct mail programs, sales promotion and dealer promotion activities, as well as trade show exhibits.

Prior to joining Kalart, Winkel was an advertising and sales promotion specialist with General Electric.

John Stewart to Manage DuKane A-V Div. Sales

John A. Stewart has been appointed manager of sales administration of DuKane Corporation's Audio-Visual Division, according to an announcement by Division Manager Howard V. Turner.

Formerly the division's district sales manager for Illinois and Wisconsin, Stewart is a graduate of Northern Illinois University with a degree in marketing.

tive producer for VPI in California and operator of his own company, Chenault Productions.

Radiant Corp. Appoints Micllef Advertising Mgr.

Ed R. Micllef has been appointed advertising manager for Radiant Corporation and its affiliates.

In addition to advertising, he will be responsible for sales pro-



MICLLEF

Rein Narma to Ampex VP

Rein Narma has been named a vice president of Ampex Corporation and general manager of the company's consumer and educational products division in Elk Grove Village, Ill.

Narma, previously vice president-engineering and product planning of the division, succeeds

motion and public relations. Prior to his appointment, Micllef was sales and advertising manager for the Mohawk Metal Products Division of Electro-netics Corp., parent corporation of Radiant.

Wilding TV Division Names Cassettari Vice-President

Leo J. Cassettari has been appointed vice president of Wilding TV, a division of Wilding, Inc., according to Wilding President Daniel B. Gallagher.

Cassettari, who has been with the company 12 years, was transferred to the TV division four years ago and was recently named general manager, a title he will continue to hold.

In other changes within the company, Robert D. Curran, a film director since 1961, has joined the TV division in the same capacity. And, Wilding Productions, the company's west coast branch, has increased its staff with the appointment of Robert Chenault as producer-director. He was formerly execu-

Peter Butler Named Sales Promotion Mgr. at Concord

Peter Butler has been appointed sales promotion manager for Concord Electronics Corp.

Butler's principal responsibilities in his new assignment will include development of new sales promotion programs, sales and product training presentations and market research.

Before joining Concord, Butler was account executive for Sony/Superscope in California.

Steve Dunne to Head Sales At Hollywood Video Center

Steve Dunne has been appointed director of sales of Hollywood Video Center, a division of Western Video Industries. Dunne will serve as liaison between HVC and the advertising community, a post necessitated by the rapidly

(Continued on page 22)

Martin Luther King Jr.

1929 — 1968

Vision Associates demands of Congress
and all the citizens of our country
a continuing and urgent effort
to extend and enforce Civil Rights legislation
including binding and effective open housing laws.
To do anything less will turn all the words to dust...

Vision Associates, Inc.

Sidney Aronson • Jacques Barl • Nona Bleetstein • Lee R. Bobker • Shirley Carter •
Ann Eisner • Morton Fuchs • William Fucci • Peter Genung • Miriam Gitomer •
Ted Kanter • Bernard Leslie • Irving Oshman • Gerald Post • Helen Kristt Radin •
Mildred Roth • Linda Saul

the screen executive . . .

continued

expanding commercial production operations of HVC.

Dunne has been a member of the entertainment industry for more than 20 years as an actor, announcer, TV host and as a commercial spokesman.

Hall to Head Sylvania Lamp Market Development

David V. Hall has been appointed to the newly created position of manager of marketing development for the Photolamp Division of Sylvania Electric Products Inc.

Hall joined Sylvania in 1956 and has served as supervisor of advertising for the Photolamp Division since 1962.

Oulmann to Rose-Magwood

Rene Oulmann has joined Rose-Magwood Productions, Inc., as producer and director.

Mr. Oulmann has had exten-

sive U.S. and continental experience as a director/producer of many prize-winning films at the American TV Festival, Cannes, Venice and Hollywood Film Festivals. Although based in New York, he will also be available to clients through RMP studios in Hollywood, Toronto and London.

Levinson Heads Quality Control in Technicolor Div.

Edwin B. Levinson has been appointed quality control manager for Technicolor's Commercial and Educational Division.

Prior to joining Technicolor, Levinson held various posts at Warner Brothers, ITT, Barker, & Williamson and Video Pictures.

Levinson holds fifteen patents in the fields of optics, motion picture sound, video camera and transmission and voice communications.

Lynn Stewart Appointed Argus Advertising Mgr.

Lynn Stewart has been named advertising manager of Argus, Inc. He succeeds Charles McGurn, who has been appointed military sales manager of Argus.

Stewart will direct national and trade advertising, sales promotion and public relations activities for the company. He joined Argus in 1965 as sales promotion manager.

Mettert to Gordon Sales

Don Mettert has been appointed director and sales manager of Alan Gordon Enterprises, Inc. Television Systems Division, according to an announcement by Alan Gordon, president.

Mettert was affiliated with ABC-TV prior to joining Gordon Enterprises.

Bayer Manages Production For Burrud Productions

Wolfgang Bayer has been named production supervisor of Bill Burrud Productions.

In his new position, he will

have overall responsibilities for *The Wonderful World of Women*, *Wanderlust* and *The American West*, three series currently in production at Burrud. He will also be the producer of a new series *The Animal Kingdom*, beginning production soon.

Dunsheath V-P-Engineering of Ampex Consumer Div.

Thomas J. Dunsheath has been named vice president, engineering, for Ampex Corporation's consumer and educational products division.

Dunsheath was formerly manager of video engineering for the division. Prior to joining Ampex in 1965, Dunsheath was manager of the automatic control systems section, Cook Technological Center.

Hopson to DeLuxe/General TV Commercials Sales

John E. Hopson has been appointed national sales manager for television commercials of DeLuxe/General film laboratories, and will be stationed in the Gen-
(Continued on page 24)

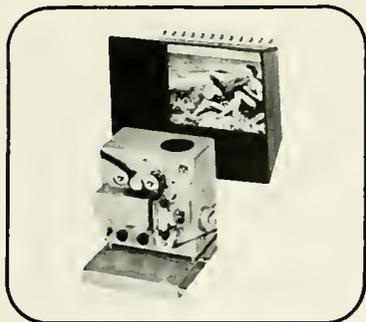
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Chicago
International
Film Festival**

November 9-17

Competitive categories include:
Theatrical Feature Films, Short Subjects,
Industrial Films, Educational Films, Student Films,
International Television/Theatrical Commercials,
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SOS PROJECTOLA

The SOS PROJECTOLA is designed with a handy built-on "theatre" and screen. In use, an aerial image, (6" x 8" picture) is projected into the portable, four-walled miniature theatre to a highly reflective screen at the rear. The "theatre" is held in place by registration pins, screws and locking nuts...but can be easily removed for viewing a larger picture on a screen placed at a greater distance in a darkened room.

The SOS PROJECTOLA 16MM PROFESSIONAL VIEWER, is but one of the two-unit SOS PROJECTOLA-MAGNIOLA Editing/Timer equipment, and may be bought separately.

SOS PROJECTOLA 16MM PROFESSIONAL VIEWER . . . Price **\$195**



SOS PROJECTOLA-MAGNIOLA

The new SOS PROJECTOLA-MAGNIOLA Editing/Timer, was designed to save precious time in getting news events on the air first. Exceptionally efficient, it permits several people to see the "PROJECTED" picture easily, while it is being quickly edited...and so compact it is workable for fast editing between rewinds on the editing table. As the timing synchronizer unit has two Magnetic Heads and one Optical Sound Reading Head, it can take care of film editing for a single system Optical or Magnetic...also double system Magnetic.

The second unit of the SOS PROJECTOLA-MAGNIOLA Editing/Timer, is a two-sprocket unitized timing synchronizer. This unit is equipped with built-in magnetic heads to read "Bottom Side" of film. Sprocket teeth are toward operator; optical soundhead on sprocket farthest from operator; special circuit undistorted 2 watt amplifier mixing two tracks simultaneously, built into a special synchronizing base complete, with internal wiring. The normal synchronizer footage counter has been conveniently replaced by an Hours, Minutes, Seconds, timer type counter for direct reading of time...eliminating costly, time-consuming conversion of footage into time.

Because of its remarkable utility and speed of operation, the PROJECTOLA-MAGNIOLA has won instant acceptance with the Industry.

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-MAGNIOLA 16MM
HIGH-SPEED
EDITING OUTFIT
MODEL 31 (AU/BU-OPT)
CAT. #SOS 133-5662

Complete with viewer, amplifier, speaker, precision unitized 2 gear timer/synchronizer, decoupler, base and screen

Spare Projection Lamp \$2.25

Price **\$712**

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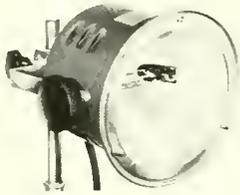


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SALES • SERVICE • RENTALS

ColorTran Lighting Equipment & Accessories



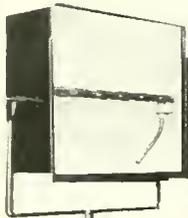
COLORTRAN QUARTZ KING LIGHTS

500, 650 and 1000 watt Dual quartz lights or 650 and 1000 watt focusing quartz light from spot to flood with fingertip control. Lightweight, compact. Wide range of applications. Smooth even lighting, no hot spots. fr. \$33.90

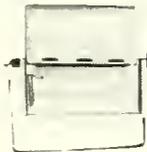


COLORTRAN SUPER-BEAM "1000"

A 1K lensless "Quartz" light that approaches the performance of a 2k fresnel-type unit. Uses a single-ended, 1000 watt (3200° K) Tungsten-Halogen "Quartz" frosted lamp, 120V, AC DC, Beam is well-defined with minimum "spill." Variable full focusing control-spot to flood. \$125.00



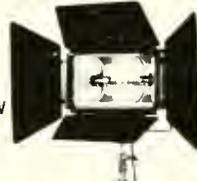
LQS-10



LQS-20



LQBM — 20 Double Broad



LQBM — 1000-W Single Broad with Four Way Barndoors

COLORTRAN SOFT LITE

Shadowless "North Sky" illumination. Exceptionally smooth, even coverage. New type reflector. No "filament sing". From 750 to 4000 watts. fr. \$79.00

COLORTRAN BROADS

Singles. Doubles. Variable Focus. Fixed Focus. High performance Tungsten-Halogen Quartz lights for TV and motion picture studio use. Designed for very wide powerful fill light. fr. \$64.00



COLORTRAN DIMMERS

portable, individual electronic dimmers. Solid-state circuitry utilizes a single silicon symmetrical switching device. Smooth, continuous dimming is provided with instantaneous response. Each dimmer has its own integral dimming control potentiometer. fr. \$106.00

COLORTRAN MULTI-BEAM "30"

A 30-Volt battery-operated Tungsten-Halogen "Quartz" light, extremely powerful, lightweight and portable with fingertip full-focusing control from spot to flood. Focusing knob and on-off switch on handle. \$79.00
Colortran 30-Volt Battery Pack (Portable) available for use with Multi-Beam "30" \$415.00



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the screen executive...

continued

eral Film Laboratories division in Hollywood.

Before joining DeLuxe/General, Hopson was general manager-national television film distribution, for Cascade Pictures of California.

Hatch to Ampex Eastern Public Relations Mgr.

John B. Hatch has been named eastern public relations manager for Ampex Corp. He was formerly regional public relations manager for the firm in New York City.

In his new position, Hatch will be responsible for all Ampex public relations activities east of the Mississippi River and in Canada. He will be located in Park Ridge, Ill., marketing headquarters of the Ampex consumer and educational products division.

MacFarlane Heads B&H Audio Products Sales

In a series of appointments in the Tape Division of the Photo Products Group of Bell & Howell Co., Bruce MacFarlane was appointed national sales manager for audio products.

Named audio district managers and their respective territories were: James Truelson, metropolitan Chicago; Sheldon Pines, Los Angeles and Southern California; Anthony Blazakis, metropolitan Philadelphia; and Ed O'Rourke, New York City area.

MacFarlane joined Bell & Howell in 1959 and was regional sales manager-Atlantic region, before assuming his new post.

Addeo Marketing Mgr. for GAF Consumer Photo Div.

Raymond Addeo has been appointed marketing manager for pictorial products in GAF's Consumer Photo Division.

Three regional sales managers for the division were appointed at the same time. They are Richard Z. Cox, for the midwestern region; Arnold Samuelson, for the east; and Charles C. Van Pelt, in the west.

Don Koonce to Production Manager at Wilding TV

Donald Koonce, post-production manager of Wilding TV, a division of Wilding, Inc., has been named production manager according to an announcement by Leo Cassettari, vice president and branch manager of the division.

Koonce joined Wilding in 1947 in the motion picture laboratory. During his 20 years with the company he has held positions as film editor and producer-director, and he joined the TV division in 1966.

Fly Heads Association Films' SE Distribution

Association Films, Inc., has opened a new film distribution center in Atlanta, Ga., at 2227 Faulkner Rd., N.E., to serve schools and organizations in Georgia, Florida and South Carolina.

William O. Fly has been named manager of the new facility and will supervise the booking and shipping of films in the three state area. Inspection and maintenance of prints, local promotion and advertising will be handled from the new office under Fly's supervision.

Schell Named Director of Condor Production Planning

John E. Schell has joined the staff of Condor Productions, Inc. full time as director-production planning.

Schell, who is also the firm's secretary-treasurer, has many production credits in communications and management as well as technical and training subjects. He was previously employed by McDonnell Douglas as a writer-producer before joining Condor.

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CRT, Lighting Discussions Keynote CFI Seminar

Discussions of new production and processing techniques including the new contrast reduction technique (CRT) highlighted the recent Advanced Film Techniques Seminar hosted by Consolidated Film Industries in Hollywood.

Participants to the three-day meeting were welcomed at a kick-off breakfast by Sidney P. Solow, president of Consolidated. Sound was the topic during a morning visit to Ryder Sound Services, Inc., where Ronald Cogswell, manager of Ryder's magnetic sales provided instruction on sound equipment and its use both on stage and in the field. The afternoon featured a lighting seminar at Berkey-ColorTran, where Charles G. Clarke, A.S.C., cinematographer, author and instructor, conducted a session on lighting for the motion picture. Discussions included both normal and effect lighting for films. The new Sylvania 2K and 5K lamps were also described and shown by Ken Palius, ColorTran sales manager.

The second day opened with a discussion on "Writing the Non-Theatrical Film." Fea-



Sidney P. Solow, CFI president, welcomes participants to the seminar.

tured speakers included Laurence C. Mascott, president of Mascott Productions and Space Age Images, and Edward P. Ancona, Jr., NBC-TV color coordinator for the *Bonanza* series. Ancona outlined "Color Vision" — the way in which the eye sees color including the nature of color perception.

A session on filmstrips began the afternoon meeting with Lou Livingston discussing preparation for the manufacture of the master filmstrip negative, release printing, and providing demonstrations. In conjunction with Livingston's presentation, Solow explained CFI's new contrast reduction technique (CRT) which makes possible the use of Kodachrome slide originals along with ECO



Charles Clarke, A.S.C., discussed various types of motion picture lighting, including lighting for effect, at the CFI seminar.

slide originals in the same filmstrip with highly improved contrast without masking. A demonstration showed a filmstrip with master negatives made three ways: direct from a Kodachrome original; direct from the same original with CRT; and with Ektachrome Commercial as the original.

A two-hour tour of all the CFI facilities began the final day. This was followed by a meeting at Eastman Kodak Co., where Richard Sullivan, Grover Boyd and Donald Adams presented Eastman's "Concept of Communications," and demonstrated the company's new projection sunsreen, which has greater brightness than the ordinary screen and permits projection in undarkened rooms with remarkable clarity.

The seminar concluded with a series of technical sessions on the final afternoon. Lew Mansfield, CFI's associate superintendent, discussed "Techniques on Mastering." Roger Richardson, CFI's chief color timer presented "A New Negative-Positive Color Duping Technique," followed by a session on 8mm and Super 8mm.

Seminar participants were presented certificates of completion following the final question and answer session hosted by Edward H. Reichard, CFI vice president and chief engineer.



Some of the CFI seminar participants during a luncheon at the Hollywood Plaza Hotel hosted by Hollywood Film Co.

The time to think about distribution for your next PR film is after it's completed. Right?

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Ninth American Commercials Festival Awards 68 "Clios"

FOR ITS Ninth Annual Award Ceremonies on May 22, the American TV Commercials Festival moved to the glittering confines of Philharmonic Hall in Lincoln Center, New York. An audience of over 2,000 persons attended the festivities which were followed by a champagne buffet and dancing.

"Clios" were awarded for "bests" and "special citations" in various product and technique categories. A tie for "Best Overall Campaign" found Excedrin's *Headache* series, produced by Audio Productions for Young & Rubicam, matched by a Union Carbide campaign produced by VPI also for Young & Rubicam. Both of these series picked up additional Clios along the way; Excedrin for "Best Pharmaceuticals" and "Best Copywriting"; and Union Carbide for "Best Corporate and Institutional" and "Best Cinematography" (by David Quaid).

Other multiple winning spots were Alka Seltzer's *Stomach Talk*, produced by Elektra Films for Jack Tinker and Partners which had a tie win in "Best Pharmaceuticals" and also "Best Animation Design" (by Bob Blechman); Eastern Airlines *Second Summer*, produced by Audio Productions for Young & Rubicam, which copped top position for "Best Original Musical Score" (by John Barry of Herman Edle Associates) as well as a tie win for "Best Travel and Transportation" Hertz's *Poor Soul*, produced by Tele Video for Carl Ally, which took the other half of a tie win for "Best Travel and Transportation" as well as "Best Performance" (by Lou Jacobi — on camera talent); and Jenö Pizza's *Show Us Your Pack*, produced by Freberg, Ltd. for Mac Manus, John & Adam, which scored with "Best Confections & Snacks" and "Best Use of Humor."

Producers with multiple Clio wins were Audio Productions VPI, Wyld, EUE/Screen Gems, Freberg, MPO, PGL and Tempo.

Godfrey Cambridge, receiving an award for "Best Male Personality" for a commercial for the Urban League, used the occasion to deliver a humorous monologue on the subject of Negroes appearing in commercials. Ending on a serious note he said "The television commercial that truly and fairly reflects the face of America as an equal and just society can help the little Negro girl and the little Negro boy growing up and watching the TV screen see themselves — no longer the invisible woman and the invisible man, but the kind of Americans they dream of being."

Exactly 2064 entries were received this year for the American TV competition, a record from last year's 1938 entries. There were 355 judges who were advertising executives on television regional panels in Atlanta, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Montreal, New York, Pittsburgh and Toronto.

An all-day exhibit occupied one wing of Philharmonic Hall. It featured unusual material that was used to present an idea for a TV commercial to a client. Chairman of the exhibit was Finley Hunt of J. Walter Thompson. In the same exhibit space a Reeves Sound Airmobile showed all video tape winners and finalists throughout the day and evening.

Festival Director Wallace A. Ross acted as emcee of his own festivities, along with Chairman David Ogilvy of Ogilvy & Mather, and master spokesman Herschel Bernardi.

Four Special sponsored awards were presented during the evening. The Eastman Kodak Award for Best Cinematography went to Union Carbide, Young & Rubicam, VPI and Cinematographer David Quaid. 3M Company's Electography Award for Creative Use of Video Tape went to Dodge, BBD&O and Tapix Productions. The NBC Color Award for Effective Use of Color by an Advertiser went to Kleenex, Foote, Cone & Belding and Wyld Films. Movielab's Award for Best Film Editing went to General Telephone & Electronics, Doyle Dan Bernbach, Sokolsky Films and Editor Morty Perlstien of MPI Films.

In eight months, Baldwin Baker exposed a million and a quarter feet of 16mm film for ABC TV.

That's 7,000 feet per day, five days a week. All on location, sync sound, with one camera.

Mr. Baker needed a camera that was quick to operate and, above all, reliable. He used an NPR.



Baldwin Baker, the man in the photograph, is a member of the IATSE Hollywood local 659. Mr. Baker writes: "'Everybody's Talking' is an ABC Television network game show that really eats up film. In eight months of shooting during 1957, we regularly exposed between fifteen and twenty 400 foot rolls a day. In 35mm, that would be over 20,000 feet a day. All lip sync, and all on location—often three or more separate locations a day.

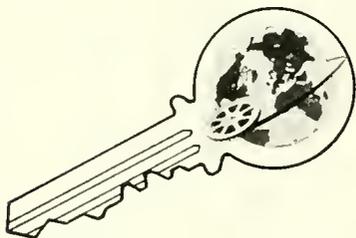
Short film clips from our filmed footage of people talking about an unidentified subject were screened in the studio for a live panel, who had to guess what the people were talking about. Because we could never tell how long it would take the panel to guess the subject and because the people doing the talking were mostly non-professionals, we had to shoot literally miles of film to get good tantalizing quotes and to make sure there would be enough footage to keep running clips until a panelist guessed right. We used so much film, that more than once Eastman's Hollywood store ran completely out of 16mm black-and-white rawstock!

With travel between locations and a shooting schedule like that, you can imagine how much time there was to spare for setting up or for mechanical problems. Without the NPR's instant magazine change, I don't think we could have gotten that much footage in the can. Overall, it's a fast camera to work with, of course. But our NPR had to be completely reliable too; and it was. We got a million and a quarter feet of rock steady images."

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**Safety Film Committee
Names 1967 Winners**

Harvest Films' "Don't Push Your Luck"
named "Safety Film of Year."

The National Committee on Films for Safety recently announced the 12 Bronze Plaque winners in various categories for safety films produced during 1967.

Don't Push Your Luck, a film about eye hazards in industry and protective measures to avoid accidents received top honors as "Safety Film of the Year" by the Committee. It was produced by Harvest Films, Inc., for the National Society for Prevention of Blindness.

The other Bronze Plaque winners, who will receive their awards at the National Safety Congress and Exposition in Chicago in October include:

Broken Bus, a documentary about the crash performance standards for school buses. Sponsored by the UCLA Institute of Transportation & Traffic Engineering, it was produced by Charles Cahill & Associates.

Cycle Logic — Cycle Safety, an instructional film about the safe operation of two wheeled vehicles. It was produced by FM Productions for the U.S. Air Force, Dep. IG for Inspection & Safety.

Night Driving Tactics, an instructional film emphasizing the importance of headlights and driver judgment at night to prevent accidents. Produced and sponsored by Charles Cahill & Associates.

No Accident, a documentary about testing to provide greater auto safety. Produced by Regan Productions for Ford Motor Co.

A Detective Story, evaluates human factors in flight accident situations. Produced and sponsored by Lockheed-California Co.

Something Concrete, examines accident prevention around concrete construction jobs. Produced by Chetwynd Films Ltd., for the Construction Safety Association of Ontario.

Ounces of Prevention, a documentary on reducing fire and explosion hazards in racing car fuel systems. Produced by Firestone Tire & Rubber Co. and jointly sponsored by Firestone and Scott Paper Co.

Handling LP Gas Emergencies, suggests methods of dealing with fire problems around the use of LP gas. Produced and sponsored by the National Fire Protection Association.

A Night on Jackrabbit Mesa, informs civil authorities type of assistance of greatest help a scene of military aircraft crash. Produced and sponsored by the U.S. Air Force.

The Price of Survival, covers emergency plans necessary to cope with disaster situations. Produced by the National Medical Audiovisual Center for the U.S. Public Health Service.

Traffic Safety Spots (series of three), promoting traffic safety. Produced and sponsored by the Insurance Institute for Highway Safety.

In addition, 16 other films were presented "Awards of Merit" by the Committee for special reasons of subject treatment, production excellence and/or unusual contribution to safety. •

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Shell International and the Film

For Over Three Decades of Consistent Excellence in Production & Content.
the Shell Film Unit Has Earned World Renown and Served Millions of Viewers

THERE ARE OVER 500 Shell Companies operating in about 100 countries around the world, engaged in all phases of the oil and chemical business. Housing the central offices organization of the Royal Dutch/Shell Group companies in London are the buildings of Shell Centre, largest air-conditioned structures in Europe. Within one of these are the cinemas, studios, workshops and offices of one of the world's pre-eminent and pioneer documentary film production groups.

For well over three decades, the Shell Film Unit has made noteworthy contributions to the history of the factual cinema. In subjects ranging from precise and fascinating technical treatises on the motor car and the aeroplane to vital aspects of food production, pollution control and the sciences. These highly-creative producers have brought enlightenment and understanding to millions. Today, with physical facilities second to none, well aware of the impending marriage of electronics to film chemistry, Shell films continue to amass festival award tributes and to serve both the Group companies and their publics all over the globe.

Edgar Anstey Produced First Pictures

Documentary film pioneer John Grierson's 1934 recommendation to the management of Shell that they begin a "programme of films to show the public the company's awareness of its social responsibilities" laid down the challenge upheld through the years. Edgar Anstey, in later years the Head of British Transport Films, was the first Shell producer. His first film, *Airport* (released in 1935), is still in the Shell film catalog. It was followed by *Power Unit*, fore-runner of the series on *How the Motor Car Works*. Both of these carried significant precedents that were to

make this newborn Shell Film Unit of lasting importance.

Today, Films, Radio and Television are centered in the Shell International Petroleum Company, service facility of the Royal Dutch/Shell Group which includes among its services to Shell companies throughout the world the centralized production of films. Hugh Wickham is Head of Films, Radio and Television at Shell International, headquartered at the Centre in London.

Film Goal: to Maintain High Standard

From the outset the intention was that production should be of the highest possible standard in order to reflect the Companies' sense of international responsibility and leadership in fields of science and technology. Except for occasional promotion films, neither the name of the company nor its products are mentioned in picture or sound track within the body of the film. This detachment has served the Group companies well, for today Shell films are accepted and used in the curricula of school systems throughout the world.

The earliest plans for this activity called for members of the Unit to be an integral part of Shell's staff — but for creative production people to be engaged from the outside on a consultancy basis. From this decision stemmed the appointment of Sir Arthur Elton as film adviser to Shell and producer for the Unit. It was in this connection that England's Film Centre became associated with Shell — an affiliation which continues to this day. Sir Arthur has remained an adviser thru the years (with the exception of a brief period in the electrical industry) and he is now Consultant to the Films Division.

By 1939, the Unit had produced a number



Shell Film Unit cameramen traveled high and far to lens sequences for "The Underwater Search" a recent film dealing with oil exploration. Shooting from helicopter door is lensman Ron Bicker.

of specialized documentary films which found a wide outlet in film libraries and among Shell associated companies operating in territories around the world. The film *Transfer of Power*, made in that year, marked a new phase in its work. This film, with Elton as producer, Geoffrey Bell as director and Sidney Beadle as cameraman, dealt for the first time with the historical as well as the technical exposition of a subject. Cited by London film critic Dilys Powell as a "dazzling demonstration of human genius of invention" the film told the history of the toothed wheel from the simple lever to the windlass; from the wooden gear wheel for harnessing animals for irrigation to the use of gears in all aspects of modern industry.

Directors as "Engineering Colleagues"

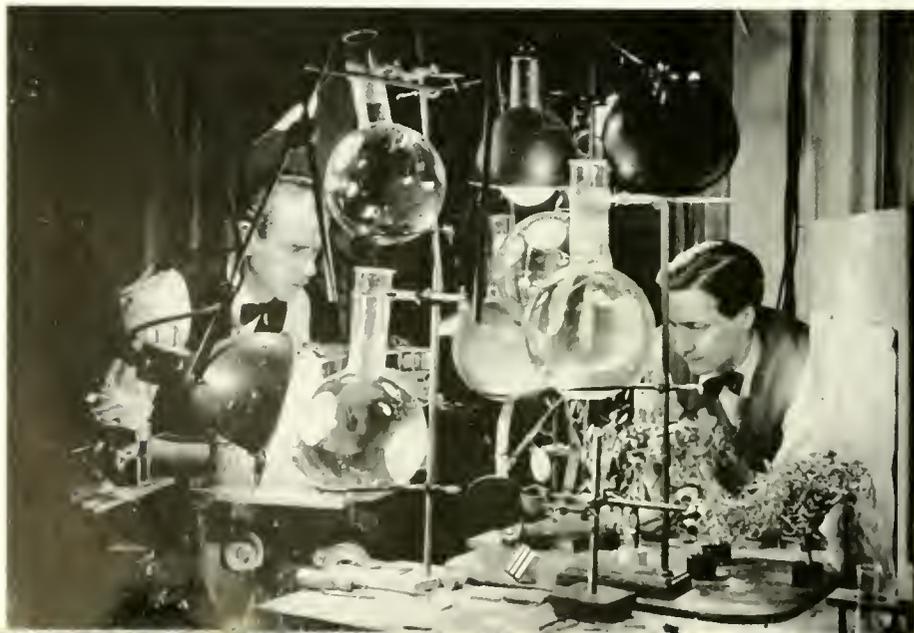
Shell film directors, from that time on have always seemed to become so absorbed in their subjects that they are often thought of more as engineering colleagues than as film makers. This concern for detail and thoroughness in probing aspects of content is a basic factor behind the acceptance of Shell's films.

The Unit was by no means dormant during World War II. Personnel and facilities turned to the Government's urgent needs and 36 films were made, including subjects for the Admiralty on instruction in the use of asdic and radar and for the Ministry of Home Security on techniques of civil defense and rescue. The Unit's wartime activities ranged from filming in a captured German U-boat to deck landings on a tanker converted to aircraft carrier.

The film *Malaria*, describing the life cycle of the mosquito and showing methods of fighting the disease, was widely used by British, American, Indian and Australian armies in every theatre of war where the disease was prevalent. A film on *The Sten Machine Carbine*, produced in strict secrecy, was subtitled in many European languages and dropped into occupied lands for use by resistance fighters.

With the end of hostilities, Shell's growing

One of most widely-seen (and possibly the most memorable) of Shell films is "The Rival World." Production scene shows filming of insect close-ups; water was used to cool high-intensity lights.

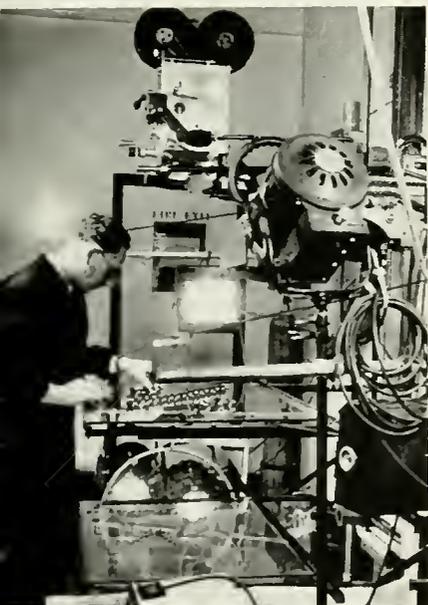


Interest in aviation was reflected in a now-famous series of films carrying the generic title: *How An Aeroplane Flies*. Titles in this series, *Lift, Drag, Thrust, Forces in Balance, Stability* and *Controls* have been used by almost every air force and many civilian airlines on a worldwide basis. And although the last film in this series was completed 20 years ago, the basic principles shown hold good today and the films still command wide circulation.

It was as a followup to this series that a few years later, the Unit made three films on supersonic flight, *Approaching the Speed of Sound, Transonic Flight* and *Beyond the Speed of Sound*.

Seven Films on the Atmospheric Engine
 Shortly after the *Supersonic Flight* series, the Unit brought out a "natural" followup to its earlier treatise on *Transfer of Power. The Cornish Engine*, an historical account of the development of the atmospheric engine, was actually seven films as a separate record film was made of each of six beam engines in addition to the title subject.

An important theme motif of a number of



Animation has had an integral part in the Shell film program since mid-30's when Francis Rodker (shown above) joined Edgar Anstey to prepare the drawings for the second picture, "Power Unit."

Especially useful Shell films has been in the appropriate area of increasing world food production and for insect and pest control. Probably the most noteworthy of these titles was *The Rival World*, proven over the years to be the most successful and possibly the most memorable of all Shell films. For many audiences its most vivid sequence is the spraying of a swarm of locusts from the air.

Douglas Gordon's film-study of the *Desert Locust* (in 1946) and such titles as *Plant Pests and Diseases, Food or Famine*, have carried on the Unit's tradition of excellence and international service. They inter-mingle, through the years, with the Unit's widely-known film on *The History of the Helicopter* and its exposition on *The Changing Earth*.

THE GENESIS OF MOTIVE POWER AS SHOWN IN SHELL MOTION PICTURES

☆ The history and technology of the engine is a natural subject for the Shell camera; pictured below and at right are scenes from these films.



This Greensplat Engineman is pictured in one of seven films on history of "The Cornish Engine."

Shell's Approach to Film Production

☆ In recent years it has been found more economical, with the scale of production varying from year to year in accordance with the Group companies' information needs, to retain as permanent employees of Shell International a modest administrative staff plus a senior cameraman and assistant to provide essential continuity and stability. Film Centre provides, on contract, the necessary creative and technical personnel required on a film-to-film basis.

However, continuity is also maintained here and directors have often been engaged to work continuously on several productions to take advantage of their acquired knowledge of the complex operations of the oil industry. The present executive producer, Douglas Gordon, has been associated with Shell companies for 13 years, since he first worked as an assistant director on *The Rival World*.

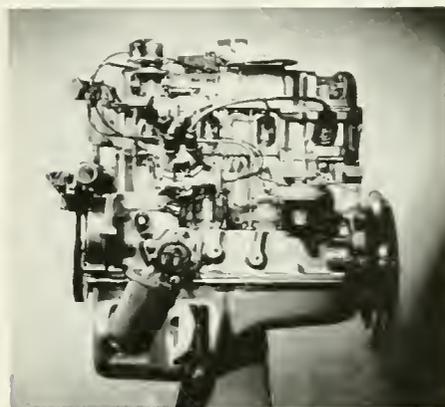
Films for Two Main Groups of Audiences

Shell films have been designed to appeal to two main groups of audiences: general and specialized. Films of appeal to *general* audiences all over the world are concerned with subjects of international importance such as health, safety, development and economics. Films for *specialist* audiences, in addition to those directly related to oil and chemicals from exploration to marketing, are concerned with such subjects as supersonic flight, the history of motor racing and insect life cycles. Since 1934 more than 200 films have been produced.

Nearly every Shell operating company has its own library of films. Each company pays an annual license fee to Shell International for the use of central productions. A Central Revoicing Station, in London, is responsible for revoicing films into appropriate overseas languages. Companies receive black and white guide prints with marked footages from which



"Transfer of Power" marked a new phase in Shell films as this 1939 title combined history with a technical exposition about the toothed wheel.



Updated version of "Part 1: The Engine" shows automotive engine of orthodox design in one of technical films on "How a Motor Car Works."

they may judge each picture on its appropriate merit to them. If accepted, they record a commentary on tape to the length of the footages marked and return it to London for dubbing.

It is from the operating companies that a majority of suggestions come for subjects for future film production. These are discussed at quarterly meetings by a film committee representing public relations and marketing interests in oil and chemicals. Investigations

Below: dignitaries from many lands have visited Shell's film quarters in London. During a 1958 visit, His Highness, Said bin Taimur, Sultan of Muscat and Oman, studied intricacies of automatic film editing bench during his two-hour tour.



Shell International: Films for a World Audience

(CONTINUED FROM THE PRECEDING PAGE) are commissioned where ideas for new films seem most promising.

Present policy is to produce, through the Unit, about ten reels a year of "general support" films for information. The cost and scale of these titles varies from under \$10,000 for a film such as *Cast in a New Mould* (a one-reeler showing a sculptor using expanded polystyrene) to an expensive, complex production with many overseas locations, taking more than two years to complete, such as *The Underwater Search* for new oil resources. Not all films are produced through the Shell Film Unit. On occasion, films are commissioned through outside production companies with special skills or experience.

In addition, Divisions of the Service Companies responsible for advice on exploration, production, refining and marine operations, commission films appropriate to their operational requirements.

How Distribution Guides New Pictures

Distribution statistics have served as a useful guide to new production. From their study two important factors have emerged:

1. The life of a well-made public relations film is nearer ten years than five years previously considered as maximum.

2. The most successful films have nearly always been those on which the most care has been lavished and have consequently been the most costly in the beginning. As an example of this, *The Rival World* is still (after 12 years) "tops of the pops" in four European countries and in lands as far distant as Nigeria and Malaysia. In statistical returns from the Petroleum Films Bureau, through which all Shell films are distributed in the U.K., there were 381 showings of this film in one recent month — more than for any other film in the library!

Films Are Aimed at a Specific Audience

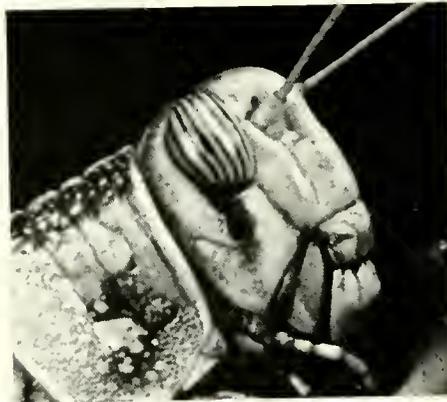
Each Shell film is made for and aimed at one particular audience. Paradoxically, it has been found that films purposely intended for limited, specialized audiences often achieve

greater success than general interest films aimed at the widest possible audiences. Such titles may, in contrast, sometimes fail to satisfy either general or specialist viewers.

What Is a Typical Shell Motion Picture?

The answer is, of course, that there is *no* typical Shell film and recent productions have covered such diverse subjects as water pollution (*The River Must Live*), bonding of stained glass windows for a new cathedral and an explanation of the distillation process in a modern refinery. There's a new film on the importance of using more fertilizers to increase food production; another on the history of paint technology (*Paint*), and a health film to show the latest developments in the world campaign to control the disease Bilharzia.

In all these, as in its earlier films, the Shell Film Unit endeavors to maintain the traditions and standards set by the pioneers more than three decades ago and to continue to produce films consistent in style and presentation for distribution throughout the world. The record will prove that it has more than lived up to Grierson's early challenge: "*show to the public the company's awareness of its social responsibilities.*"



Locust closeup in scene from "The Rival World", Egypt's Eighth Plague is even greater one today.



Compulsion has no place in India's system of Community Development. Scene in "Food—or Famine" shows that watching brings an urge to take part.

Two Recent and Outstanding Pictures

☆ Two noteworthy Shell productions released within recent years exemplify the company's adherence to its basic precept of superior production in dealing with subject matter of worldwide interest. The release in 1964 of *Mekong — the Story of a River* brought audiences a most revealing and useful introduction to the people and the country of the delta of the River Mekong. Despite the chaos of war, a vitally important international development program aimed at harnessing the waters of that great river and subsequent increases in food output, was being carried forward by and for the countries of that area.

The action of *Mekong* shows the work of engineers and specialists as plans were made and work begun to construct a series of dams from North Laos to the Cambodian plains, then more dams and barrages on larger tributaries to provide water for off-season irrigation and power. In 1963, the first work was started on this 20/30 year project coordinated through ECAFE, the Economic Commission for Asia and the Far East. Produced by Lionel Cole and directed by John Armstrong, the film's value was summed up by BUSINESS SCREEN in 1964 with these lines:

"There are 20 million people within the

Scene in "Unseen Enemies" as the track says "you think like a doctor. You plan like a general."



Among widely-seen agricultural films is Shell picture on "Plant Pests and Diseases." Scene shows larva of Raspberry Beetle attacking the fruit with closeup view of damage most evident.



"Mekong" brought world wide audiences this first filmed study of vital water conservation project which can help feed millions in Southeast Asia.

area of the Lower Basin of the Mekong; its area is larger than France or Japan. There must be crops to feed the hungry of these lands. The Mekong Project may well hold the fate of the world. Mindful of the battles being waged along its banks, on the delta of the Mekong and elsewhere in South Vietnam and Laos, this may well be the most important picture of the decade."

Helping the Fight to Save Major Streams

Another kind of war is being waged throughout the world against the encroachment of water pollution. In 1966, another excellent Shell motion picture brought awareness of the problem, the nature of pollution and the measures which must be taken to end it. In 21 minutes of striking color sequences, *The River Must Live* showed audiences that streams affected by human and industrial wastes know no international boundaries.

For rivers everywhere are succumbing to the byproducts of progress: exploding populations and thriving industries. Their wastes have been allowed to reach the danger point at which nature's process of purification by bacteria no longer occurs. Shell acknowledges its responsibility but the film makes it clear that the oil industry has taken energetic and effective measures to control water pollution.

Rivers of Many Lands Have Same Problem

Filmed in four European countries, *The River Must Live* could well have been lensed along the Hudson, the Seine or the Thames. Its cinematic quality adds to the power of its important message. Director Alan Pendry used the photographic genius of Wolfgang Suschitsky to fortify the theme with clarity and pictorial brilliance. Editing by Ralph Sheldon helps take the viewer to the heart of the problem, swiftly and inexorably. Alan Fabian's microphotography, explaining in detail the biology of river water, clarifies and adds to the educational value of this widely useful subject.

There's an anecdote which illustrates the lengths to which Shell filmers will go to develop their material. Fabian explains how he filmed bacterial sequences for *The River Must Live*:

"First class equipment is needed to film bacteria. Very small, they are about four microns long by one micron in width and also

Shell International on the Screen: an in-Depth Analysis by Ott Coellen

are transparent. They have to be magnified about a thousand times with a phase contact microscope to become visible. A harmless stain was used because of the danger of infecting oneself while preparing the slides, which need a lot of skill to prepare.

"We needed to get a thin enough layer of bacteria on the cover slip, so that focus could be maintained, the depth being only one micron, the thickness of one bacterium. Having got a thin layer, it is relatively easy to film them — but when time-lapse photography has to be used to show colonies, growing problems arise. They soon die unless supplied with nutrients and oxygen. When growing well, they reproduce once every 20 minutes. It was found that when a picture was taken about every three minutes, an acceptable rate of growth was seen on the screen. As the



"Afterwards fold it in a new cloth and place it in a press so that the oil may be extracted . . ." thus wrote Theophilus, a Benedictine monk of the 12th Century on the making of linseed oil. The words and the ancient press are pictured in the very latest Shell color picture, titled "Paint."



This dying river, loaded with polluted wastes, is typical of many of the world's great streams. The scene is from Shell's film "The River Must Live."

bacteria are naturally mobile, they have to be stuck down. In the film on the growth sequences some of the bacteria are hopping about rapidly. These are ones which became unstuck and moved between exposures!"

"Paint" Through the Ages—and Today!

In the Unit's latest production, *Paint* (which shows the history of paint from the primitive art of the cave dwellers to the modern high-speed industry of today), research of material had to be painstaking and comprehensive.

Director Michael Heckford, himself an artist, visited all of London's leading museums and galleries to discuss with experts how artists had used their materials in years past. He also contacted galleries in Florence, Rome and Turin who sent photographs of paintings which are seen in the film.

Rare mineral powders such as malachite, haematite, orpiment and azurite had to be purchased and London's street markets combed for utensils used to prepare paint mixtures. In the archives Heckford found a volume "On Diverse Arts" by Theophilus, a 12th Century monk, which gave a recipe for oil paint which he reconstructed in the film. •

Scene from "The Underwater Search" as crane-barge "Atlas" lifts a complete derrick into position to begin work of marine exploration.



for theatre. At one end of this balcony is the stage lighting control room. At the other end is simultaneous translation equipment from which the operator has a full view of the stage.

The translator's microphones are fed back to the simultaneous translation equipment where they are monitored for strength and then transmitted via the loop aerial to the personal receivers in the audience.

Sound System Aids Lectures, Conferences

For lectures and conferences there are two sound amplification aids at hand. System one with various microphone positions on the stage, and at four other points in the auditorium, allows speech reinforcement for lectures, and returns queries to lecturers from the audience. For this system four column loudspeakers are used, two in the stalls which form part of the ceiling decor.

The second system is the simultaneous translation equipment which can be used for international meetings or conferences.

The screen, together with masking equipment and three eloudspeakers, are all attached to a steel frame. This frame is transported automatically as a complete unit from its stored position at the rear of the stage to its operating position at the front of the stage by means of wheels attached to the top of the screen frame, which runs on rails in the side wings of the stage.

In its stored position the screen is both hidden and protected by a cyclorama theatre drop. The screen is transported in this way for the purpose of combining static and live stage sets in front of the screen for special effects. The screen has a Perlux surface and covers all ratios up to Cinemascope.

The projection throw between box and screen is 65 feet. In order to eliminate key-stone in the vertical position and to achieve the maximum definition for the projected image, the projection ports were designed in line with the vertical centre of the screen.

Equipped to Meet Today's Showing Needs

The equipment in the projection box consists of:—

- (a) 2 x 35mm Philip's F.P. 20s projectors
 - (b) 2 x 16mm (EL 5060) Philip's projectors
 - (c) 6 Albrecht Magnetic reproducers
 - (d) Slide and film strip projection attachments
 - (e) Disc and 1/4" magnetic tape recorders.
- A Perfectone synchro-start system has been installed for the electrical interlocking of all projection equipment.

In operation each set is divided for interlocking in two groups so that continuous shows can be run either on 35 or 16mm, with optical sound from screen and with up to three other languages from the reproducers, allowing 35 or 17.5mm tracks to be used.

A remote control for the projection equipment is installed in the front wall of the auditorium balcony, handy to the projectionist.

Each projector's controls include start and stop, focus of picture, racking of picture and volume control, then changeover from one projector to the other (picture and sound.) •



Multi-colored seating and star-like ceiling illumination make the Shell Centre Theatre one of world's finest business auditoriums; designs for eye-filling room were created by Cecil Beaton.

The Shell Centre Theatre: Function With Beauty

PROBABLY ONE of the world's finest business-oriented auditoriums is the 325-seat Shell Centre Theatre pictured on this page. Certainly it is one of the most color-conscious as Cecil Beaton's designs provide audiences with pleasing and restful hues which cover the walls and shade from white to blue toward the ceilings — to the 11 different colors in seating, positioned "color-wise" to give a maximum effect. The same blue of the upper wall areas is used for the curved section of the ceiling as it "falls away" towards the front of the stage.

Two widths of seat are used, to help the staggering of seats and to obtain an even

finish to the seats near the aisles. The layout of the stalls (main floor) and the balcony area was designed so that the two audiences would be isolated visually from each other.

Projected Area Full Width of Balcony

The projection box which is built into the auditorium is situated immediately below the balcony. In front of the projection box there is another balcony which runs the whole width of the auditorium. Television cameras are used from balcony to scan the stage. This balcony has specially designed shutters with opal glass inserts which open and shut automatically. These are used to close off the projection box when the auditorium is used

Reception foyer of the Shell Centre Theatre, designed by late Sir Howard Robertson, features a mural depicting progress in motor car transport.



This very complete Projection Room provides the Shell Centre Theatre with every type of equipment needed to show today's varied film images.





Shell Centre Television Studio control room; one operator (at farthest position) handles the sound; the other man controls images on his monitors.



Television Studio in operation as two line cameras on studio floor are in action; this studio area is 40' x 17' with an extremely level floor.

Electronic Communication: Television in Training

THE SHELL TELEVISION STUDIO has been in operation since 1963 although television has been used for London office management and staff training since 1958.

The studio measures 40' x 17' and has a precision floor of poured bitumen over a concrete screen which allows an accuracy for levelling the floor to within a 1/4" plus or minus deviation over its whole surface.

The walls and ceiling have been acoustically treated to achieve a recording characteristic for sound which can be varied slightly for effect by use of pull curtains.

Five Camera Channels for Telecasting

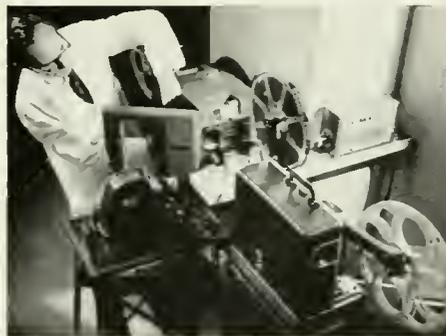
The general scene of the studio in operation can be seen (see cut) where two floor cameras are shown in use on an interview rehearsal session. Mole Richardson lighting of flood or spot types can be moved down or across the studio area on BUSS-BAR track, while each lamp can be raised or lowered on its pantagraph.

The cameras in use are E.M.I. mark 6 industrial type videcom, capable of resolving 600 lines, operating on 405 lines.

The studio operates with 5 camera channels which are used as follows:

- 3 cameras on studio floor
- 1 on a multiple title board

Every release print ordered from the Shell Film Unit is inspected before being shipped. Three prints can be scanned side-by-side from three synchronized projectors with their V-type gates.



Telecine unit in the television studio control room as operator threads up 35mm film projector. Also shown are 16mm projector (foreground) and 2" x 2" slide projector (at right of operator). Optical bench (center) has 40% pass mirror, adjustable to each projector; television camera's field lens (in corner of scene) picks up images.

1 for 35mm 16mm film or 2" x 2" slide telecine operation.

Sound is picked up via wired or radio transmitted microphones.

The geometry of the studio area is also shown — with the control room adjacent to and on the same level as the studio — with maintenance, waiting rooms as service.

One of two identical film storage vaults at the Centre; one of these houses printing negatives and prints; the other is for master materials. Temperature, humidity are precisely controlled.



In the control room both vision and sound is designed into a single console with three systems of intercommunication dividing vision and sound operations (scene at top left).

The two control room monitors on the extreme left show images from title and Studio floor camera No. 1, while the monitor the right shows images from No. 2 floor camera. The monitor second from right shows the selected transmitted image. Three other monitors (not apparent above) show images from the video tape recorder.

For camera selection a Phillips' visual switcher, mixer is used on which picture switching, fading, mixing and overlay of images can be undertaken.

Sound control allows for separate control of 8 channels for 4 microphones, disc, audio tape and 2 film reproducers.

The telecine unit operates on the aerial picture system using an 8 1/2 inch optical lens for image pick-up on the camera, while an automatic selected pre-aliqued diacronic mirror is positioned to pick up images from the 35 or 15mm projectors, with projection through the mirror for 2 x 2 inch slides. (See picture in the center column.)

The automated telecine and title units operate from switches on the control console so that once the machines are loaded with film, slides or titles each operation is remotely controlled for injection into a programme.

Film cutting and editing room, showing Steenbeck editing equipment used for synchronization of picture and sound during final stage of editing of Shell's many color motion pictures.





Shell Centre Television: title camera on transmitter is aimed at round title board which has automatic selection of any of four positions.

the title board being round, revolving via a forward/reverse drive motor.

The studio is of course entirely video. After selecting the camera signals on the vision mixer together with sound, both signals are fed via the two Peto-Scott video recorders to the vision and sound modulators for transmission.

This system allows a television production to be transmitted "live" while a video tape recording is made for later use.

Shell closed-circuit television is transmitted throughout Shell Centre together with B.B.C. and Commercial programmes, through the aerial transmitter, seen in (fig. 5) with the title camera sitting on top.

The major use for the Shell-television studio is for training purposes but the flexibility of design enables studio production techniques to be constantly on hand.

The Shell Centre Cinema: a Workshop

THE CINEMA at Shell Centre is first and foremost a workshop for The Shell Film Unit and as such its projectors operate to give full production requirements.

This theatre was designed for standard film presentation to audiences up to 325 people will be described later in this article. Both the Cinema and Theatre are complimentary to each other, each fulfilling a specific task for the Shell film operation.

The Cinema seats 24 people and in keeping with most other service areas is designed to accommodate a variation of technical requirements such as:

- a) Continuous 35mm projection in double head form
- b) Single 1000 ft reel 35mm projection for

Motor racing from 1919 to 1929 is theme of Part 2 of Shell film, "The Golden Age" which continues story of that sport, scene is 1922 Grand Prix.



picture and 3 sound tracks, using a sound mixing unit for controlling the volume from each of 3 separate sound heads.

c) Single or multiple head projection using a 16mm picture with up to 3 x 35mm separate sound tracks controlled by sound mixing unit.

d) Double head projection with 35mm picture and one 16mm separate sound track.

e) Synchronous recording to 35mm or 16mm picture on to 35mm magnetic tape for guide commentary recording.

f) Twin film 35mm polarized projection for stereoscopic film presentation.



This smaller Shell Centre Cinema, seating only 24 persons, has many uses: serving film production, previews, conferences and video viewing.

g) Twin slide projection for 2 x 2, 2 1/4 x 2 1/4, 3 1/4 x 3 1/4 inch slides.

h) Overhead projector presentation.

i) Built in visual aids equipment allowing blackboard magnetic, felt and cork boards, with a separate tear off chart board.

j) 8mm sound or silent projection on regular 8 film.

k) 1/4 inch sound tape transfers via Vortexion tape recorders.

Cinema Serves These Useful Purposes:

1. Film projection for production
2. Standard Film projection 35mm, 16mm, 8mm.
3. Small meetings requiring film or visual aids presentation.
4. For checking quality control of
 - a) 35mm release copies
 - b) Photographic visual aids
5. Copying of master 1/4 inch tape recordings.

The 35mm projectors are Philips F.P.56 model carbon arc machines with standard optical heads, with double-head magnetic studio track recording and replay heads on each of the two projectors.

Both 35mm projectors can be synchronously electrically interlocked for the production operation.

The 16mm projector is a Bauer Selection II carbon arc projector with optical sound reproduction and magnetic sound recording and replay facilities.

AWARD-WINNERS AT ATLANTA FESTIVAL

THE FIRST ATLANTA International Film Festival, presented in May with the co-operation of that Georgia city's Chamber of Commerce (Forward Atlanta), the Atlanta Arts Alliance, Eastern Air Lines, Cinema East/TFI and the Regency/Hyatt House, drew over 300 entries from worldwide sources. Success of the venture has already lead to the announcement by Executive Producer J. Hunter Todd of Atlanta's second annual Festival Week June 16-21, 1969.

Grand Award of the '68 Festival, the Golden Phoenix, went to Robert Carlisle for a 90-minute feature film, *Sofi*, adapted from the Gogol tale, "Diary of a Madam." The Silver Phoenix for the best documentary motion picture was given Guggenheim Productions, Washington, D.C., for their story of the building of the St. Louis Memorial Arch, titled *Monument to the Dream*.

The outstanding television commercial and winner of a Silver Phoenix was *Yesterdays*, created for Eastman Kodak (J. Walter Thompson, agency) by MPO Productions. Another Silver Phoenix, for the best feature, went to American International Pictures for *Wild Eye*. And the best short subject at Atlanta, also given a Silver Phoenix, was Karl Jaeger's *Springtime Souvenir*. *Jazzoo* won a Silver Phoenix for Tee Pee Productions (St. Louis) as the best experimental film.

Other top award winners included Audio Productions (for *Kids and Cookies*); AT&T for *Here Is Tomorrow*; MPO for *To Be a Man*; and Paramount Pictures for *Flash Bang, Wallop!* and *People of Provence*. Overseas honors were captured by BASF Corporation (Germany) for two films; Les Films Pierre Remont (France) for *Le Coeur des Pierres*. NASA was cited for *Legacy of Gemini*.

Empire Photosound's beautiful film, *My Garden Japan*, honored this St. Paul film company and the sponsor, International Minerals & Chemicals. International Motion Picture Company, of Japan, was cited for *The Garden of Three Glens* and *Farbwerke Hoechst*, Frankfurt, West Germany, won two awards for outstanding medical films.

The Eastern Air Lines' Ionosphere Award, for the best international film dealing with flight, was shared by Paramount Pictures and Gold Dolphin Productions for the Cinema-scope film, *Ballet in the Blue*.

Executive producer J. Hunter Todd and p. r. director Leonard Allen discuss plans for the '69 festival.



Traveling Roadshows Provide Message with A Flair

Easily transportable presentations combine formats to deliver dynamic sales or training programs uniformly at any location.

THE HOME Building Products division of Owens-Corning Fiberglas wanted a dynamic production to kick off their 1968 sales campaign that would inspire "hard-to-inspire" salesmen, and that could be presented in each of five cities in the same way, although room sizes at each site varied from motel type accommodations to large hotel ballrooms; simply assembled and broken down; easily transported; and would include both live and audiovisual presentations in a sophisticated presentation to "move" salesmen toward the company's 1968 sales goals.

Not too long ago, such a program would have been economically unreasonable, if not out of consideration altogether. But today, lighter equipment, cleverly designed stages and workable combinations of format are putting such productions in growing demand.

For Owens-Corning, the solution was the *HBP Go Show* produced and coordinated by Don Logay Productions of Chicago with the audiovisual portions produced and programmed by Communicator Corporation of Toledo, Ohio.

A key ingredient in the show that featured 16mm films, tape recordings, technomatic visuals and live musical skits and vignettes for opening numbers to introduce speakers and product areas, announce coffee breaks and close the program was an easily transportable stage set-up designed and built by Wilcox-Lange Inc.

The three screen unit included a 9 x 12 foot walk-through front projection screen used center stage as a backdrop for the skits and musical numbers. Over this was a movable traveler, operated from backstage.

On either side of this were two 5 x 7 foot rear projection screens, used during audiovisual portions of the program and in conjunction with speakers on the center stage. The versatile unit provided a live playing area in the center, yet allowed for dramatic three screen presentation of audiovisuals.

Approximately 600 slides were used during



The large walk-through screen in the center of the stage provided a good backdrop for live activities on the stage.

each of the two-day meetings in addition to 16mm films.

As an example of the versatility and mobility of the presentation, the show could play in one city on Monday and Tuesday . . . ending at 4:30 p.m., be broken down and packed for shipping in less than two hours, picked up by 7:00 p.m. . . and be in the next city in four or five hours. That



Angle shot of the stage shows draped center screen at right and one of the rear screens behind the podium at left, as part of the live performance is underway.

same evening the cast and crew would also fly to the next location, and on Wednesday morning again set up the show. An identical production then could play Thursday and Friday of the same week.

The show also carried its own lighting and sound equipment. Lightweight, yet sufficient lighting, was accomplished through the use of four 4,000 watt quartz ellipsoidal lights and a single 2,000 watt dimmer control. Cross lighting of the playing area allowed for well lit musical presentations, yet did not wash out the front projected images on the screen in the rear.

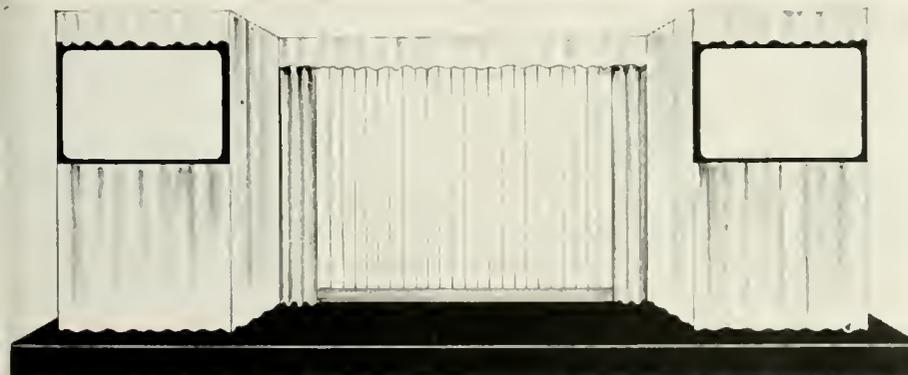
The entire show . . . including screens, drapes, framework, lights, sound equipment, costumes and equipment . . . packed neatly into eight small cases.

Playing to an average audience of 100 at each location, the show was presented exactly the same with equal success in motel meeting rooms, with pillars and 11 foot ceilings as well as large hotel ballrooms with unlimited ceiling height and tremendous floor space.

The end result was a dynamic production that flowed smoothly from live skits, to films, to speakers with slides, yet was presented in a consistent fashion at each site regardless of room variations. And, it successfully kicked off Owens-Corning's HBP 1968 sales campaign in exactly the same way to salesmen throughout the country.

Such productions today are providing solutions to the former problem faced by many companies wanting to present the same program at widespread locations in exactly the same way to achieve a uniform effect.

Thanks to lighter equipment, the cleverly designed stages combining versatility with great mobility, this and other such productions are providing the solution to the problem formerly faced by companies wanting to present a program in the same way to widespread audiences in varied accommodations. In this way, a company can achieve a uniform effect through being able to present exactly the same program incorporating as varied a presentation as they desire using almost any combination of live and audiovisual elements.



Drawing of the stage used in the production was designed and built by Wilcox-Lange Inc., specifically for its great versatility and mobility. Screens at either side are 5 x 7 foot rear screens. Front projection walk-through screen in center is 9 x 12 feet.



Dramatic graphics like these frames from the show illustrate the effect of the wide screen, multiple projection film.

Portrait of A City

*Highly imaginative
still-motion picture
presentation promotes
Philadelphia's 1976
Bicentennial*



Helicopter swings close to City Hall for close shots of William Penn statue while circling the dome.

IN A BARRAGE of sound and graphics incorporating both still and motion pictures, *Why Philadelphia?* answers the question of the city as the site for the 1976 Bicentennial Independence celebration.

Produced and directed by John M. Price (John M Price Audio-Visual Presentations, Philadelphia), the presentation floods a 12-foot wide screen with a unique and colorful combination of slides and motion picture sequences. A multiple projection technique used in the presentation exhibits as many as six visuals at once, creating the effect of a mobile montage.

Blend of still-motion

The 30-minute show is an imaginative blend of still photography, graphic design, and motion picture sequences, all synchronized to stereophonic sound.

Price, who was selected from 20 competitors, took most of the photographs himself, designed the graphics, and prepared the stereo sound track. He also wrote the script (in collaboration with Erma Perry, a free lance writer who did the research and organizational work).

The Bicentennial presentation uses a multiple projection format on a wide screen with overlapping images in many cases carefully designed for unusual effects that work dynamically with the sound.

In all, there is a total of 12 narrators, including men, women and children. The hi-fi stereo music is by the Philadelphia Orchestra, the Munier Mandolin and Guitar Society, and Singing City. Typical sounds of the city — people, sports, birds in the park — are interspersed throughout.

Sound a prime ingredient

Believing that sound is as much of an art as the visual portion of a presentation, Price has produced a splendid blend of graphics and sound for the presentation. Price and his tape recorders even found their way into a motorboat on the Schuylkill River, where they picked up a coach's shouted orders to a group of scullers.

Working with Price as production assistant was his wife, Elizabeth, who handles the titles on all of her husband's work.

"I see Philadelphia now through John's



John B. Kelly, Jr., president of the Philadelphia 1976 Bicentennial Corporation, examines the special helicopter motion-picture camera mount used for aerial sequences in **WHY PHILADELPHIA?**

eyes," she said, admitting that she became so immersed in the presentation that she memorized the entire scribe.

The presentation shows Philadelphia as a historic city of beauty, culture and convenience. The attentive listener at the show will hear everything from a cricket in the John Bartram House to pennies falling on Ben Franklin's grave to the tinkle of ice at a go-go bar. Topping off the visual show is a sequence of sweeping motion picture views of the city from a helicopter.

In its present form, the presentation is a promotional show for the City of Philadel-

How It Came About

JOHAN M. PRICE, producer-director of *Why Philadelphia?*, telling why he selected the combination of still motion picture technique for the presentation explains:

"The question of motion pictures versus still pictures often comes up in discussions about this project. Although 8 years of my working life were spent almost exclusively in the creative aspects of motion pictures, I am going to say a number of things in defense of still pictures as opposed to movies.

"In recent years I have been primarily interested in the imaginative use of still pictures and sound — a technique that has been neglected by most serious producers. It is usually considered by advertising and promotion people as nothing more than a cheap substitute for a movie! The thinking usually goes that, if you can't afford a motion picture, you slap together some kind of a slide-show or stripfilm instead. I have long felt that still pictures and sound, as a medium, should be able to stand on its own feet as

a valid art form. Our business for the past 6 years has been based largely on that premise.

"Accordingly, it was quite natural that my proposal for the Bicentennial promotional film was for a show based largely on the use of still pictures.

"The technique consists of a single wide-screen composition, formed by images from 2 still projectors and a movie projector. The system opens the door to almost infinite variety in layout and design possibilities. At times one picture fills the entire screen, but more often there is a composition of two or three or five or more pictures on the screen at once. Overlapping images give effects impossible with any single-projector system. A continually changing montage of still images creates a flow of visual ideas in sync with the stereo sound. The motion picture sequences are actually supplementary, secondary in importance to the stills, and are used only to highlight certain dramatic parts of the show." •

phia, and it can be used for various purposes. To date is most important showing is in Washington to a Presidential commission. A later addition of a section on the specific nature of the proposed Bicentennial Celebration will orient the film toward that project.

The equipment used in the presentation includes: two Carousel slide projectors, a 16mm movie projector, a two-track stereo tape recorder, and four Ampex amplifier-speaker units. Each slide projector is controlled independently by signals from the tape, and the 16mm projector is turned on and off by signals activated by one of the slide projectors. A special switching device feeds the stereo into four speaker units for maximum effect.

Emphasis on excitement

In dramatic fashion, the show accomplishes its purpose of telling the story of

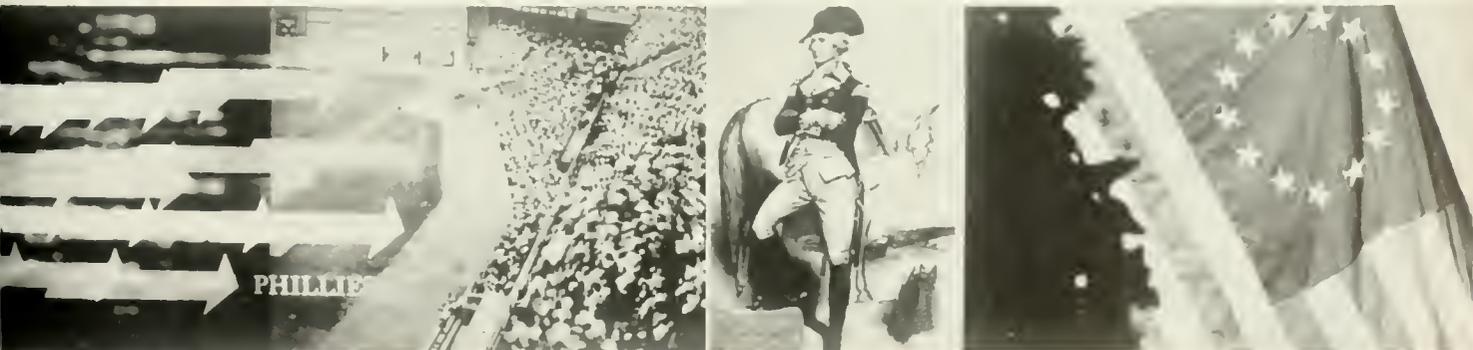
Philadelphia with the emphasis on inspiration and excitement, as opposed to the more factual approach of a documentary. It accentuates the positive — renewal, progress, culture and beauty — showing the advantages of the city as a place to visit and as the site of the 1976 Bicentennial Celebration.

Semi-permanent showings

In addition to the many slated showings of the presentation, Philadelphia also plans to have the presentation installed more or less permanently in two small theaters: one in the Civic Center; and another in the Independence Hall area. Here the show will be available to the public and groups of all kinds.

After about a year in production, the show was premiered early this year to the accolades of the press and its sponsor, the Bicentennial Steering Committee. •

Illustrating the "visual experience" of the film, frames from **WHY PHILADELPHIA?** photographed from projected images on the screen show the impact in the multiple-projection color film presentation.



THE CUSTOMER AND YOU

RANK AUDIO VISUAL Limited in England has completed the production of its sales training film series *The Customer and You* with the introduction of the fifth and sixth of the films, *Selling Benefits* and *Controlling the Interview*.

Selling Benefits, the fifth film in the series points out that benefits are what every salesman should sell first, last and all the time. It emphasizes that salesmen should make themselves more aware of each customer's needs, by finding out the things that affect them by understanding their problems.

The film discusses the correct way to approach each customer and emphasizes that complete knowledge of a product or service means knowing what it can do as well as what it is. It encourages salesmen to share the customer's point of view, and ask questions, to gain helpful information from the answers.

The film shows salesmen in various selling situations, applying the knowledge of the product to the needs of their customer. One humorous sequence shows

a salesman trying to sell a drowning man a coil of rope, vividly emphasizing that customers are only interested in what a product can do for them.

The black-and-white films runs 21 minutes and is aimed at training salesmen, regardless of their particular product.

The sixth and final film of the series, *Controlling the Interview*, notes that the object of any successful sale is to achieve customer agreement to the best deal that can be made. It describes the techniques for a salesman to properly control interviews and discussions with his customers.

The film examines sales interviews in terms of a simple two stage selling plan and shows how it can be applied to any selling situation. It shows two salesmen, George and Frank, working toward their sales plan in two selling situations. Their two goal aim is to: (1) decide the objective, and (2) achieve the objective by guiding the customer toward the objective by exercising the principles of control to a formula of action reaction and computation.

One sequence featuring a girl in a bathroom illustrates that in any interview the salesman must decide his objective, then achieve it by staying in control of the interview. George, a car salesman, and Frank, a furniture salesman, are shown using the plan in actual selling situations.

The films were produced by



George, a car salesman, explains several different sales plans in one of "The Customer and You" films.

Short Films Group, The Rank Organization, who made the first four films in the series. Two of the earlier films, *Getting the Decision* and *Get Organized*, won



A girl in a bathroom in "Controlling the Interview" illustrates that a salesman must first decide his objective, and then achieve it by staying in control of the interview.

British Industrial Film Awards and *Get Organized* was awarded a first prize at the 8th International Industrial Film Festival last year.

All of the films in *The Customer and You* series are aimed at marketing and sales training personnel of industrial and commercial companies and lecturers of commercial and technical training colleges.

Details about the series and individual films are available from Rank Audio Visual Limited, P.O. Box 613, Woodger Road, Shepherd's Bush, London W. 12, England. The films are distributed by Rank Film Library, 1 Aintree Road, Perivale, Middlesex, England.

Add A White Glare-Free Surface to Studios, Screens

Countryman-Klang, Inc., in Minneapolis, believes it has found the answer to its white background, no-seam studio area where a glare-free, pure white atmosphere is necessary for top grade commercial photography.

"Like everyone else, we've been wrestling with paper rolls for years," Thomas Countryman,

the firm's president said. "It was a bother to lay the paper and change the rolls. They marked easily and there always seemed to be that little wrinkle, that little but of shadow, particularly when working with live models."

Countryman-Klang recently refurbished a 23 by 23 foot no-seam section of its studio with

Nextel Velvet Coating as a finish coat over an application of ordinary white paint. The new coating from the 3M Company, uniformly scatters light, regardless of incidence angle and provides

a velvet-like appearance without the glare of ordinary finishes.

A second advantage is its being permanent. There are no globs of paper to throw away, and because it is permanent, it can be installed in any size studio.

Because of its glare and seam free appearance and resistance to spotting, the job of opaquing faulty backgrounds and foregrounds in negatives is a thing of the past at Countryman-Klang.

The company is also using the Velvet Coating for a permanent wall-to-wall motion picture screen in its conference room. After testing the Velvet Coating against the qualities of other screen surfaces, Countryman reported, "It was the only material that gave us an absolutely even image, with no light fall-off, from all angles."

Details and additional information on Nextel Velvet Coating may be obtained from the 3M Company, 3M Center, St. Paul, Minn. 55101.

To determine the best overall screen surface, Countryman-Klang projected image on five materials. The velvet coating provided an even image from every angle, with no light fall-off.



Floors and walls in studios that are "Velvet Coated" can be quickly and easily cleaned with water.

Evaluating the Film Medium As A Communications Tool

By **WILLIAM TERRELL**
Public Relations Dept.
American Oil Company

After analysis of several critical studies of audience interest and reaction to several of its films distributed and shown on a closely guided plan, American Oil concludes, "We believe that films are fully capable now of taking their place alongside newspapers, magazines, radio and television as the fifth business communications medium."

Computer-produced report on survey of 1,000 theatre audience members in 35 cities showed that American Oil film was accomplishing its specific marketing objectives in addition to establishing brand identification for the company.



THE MOTION PICTURE film medium today is as susceptible to scientific planning and control as any other business communications tool.

And I included in this consideration, advertising and publicity in newspapers, magazines, radio, and television.

Consider our own case at American Oil. Our general marketing strategy is directed, of course, towards increasing the consumption of gasoline. We do this by promoting the concept of driving more, particularly in areas where we have a good representation of service stations.

Since the early Sixties, we have produced 11 motion pictures — eight travel films and three car-care films — to implement this overall marketing strategy. For each film production it has been possible to be ever more precise in terms of determining marketing objectives, pinpointing film distribution, and measuring promotional results. A recent film on family camping in the Smoky Mountains is a case in point.

It has been a goal of ours for some time to do a film about family camping in an area with very large market representation. North Carolina, in which much of the Smoky range is located, is just such an area. It has the third largest number of American Oil outlets of any state in the Union.

Basically, our film story is that family camping is an excellent way to travel. In addition, the story line takes particular pains to assure "Mom" that family camping can be a vacation for her, too. That is, it doesn't have to be all cooking and house-keeping.

In this instance, we co-sponsored the film with the Recreational Vehicles Division of Ford Motor Company. This was a natural and compatible tie-in which had a most beneficial result on overall cost for both American Oil and Ford.

Our goal was to achieve as wide and economical distribution as possible for the final film product. For this reason, we produced not one, but three different sound-and-color films from original footage shot by our producer, Matteo Associates, Inc., McHenry, Illinois. These three film productions are:

► *Smoky Mountain Magic* — A 17-minute 35mm theatrical "short" produced for release by Paramount Pictures in motion picture theatres around the country.

► *Happy Holidays—Camping in the Smokies* — One hundred twenty prints of this 28½-minute film were produced in two 16mm versions. One version is for nontheatrical or service club release. The other version is for television release. The basic difference is that the service club version carries credit lines while the production for television release does not.

► *Let's Go to the Smokies* — This is a 4½-minute, excerpt from the "Happy Holidays" film. It is designed for television release only. The film can be broadcast in five-minute time slots, thus flexibly expanding the potential distribution of the film story on free-time television.

Matteo shot original film footage in the Smoky Mountains on Eastman Color Negative Film, Type 5251, a 35mm color film generally used for theatrical release. It was then reduced to 16mm prints for television and service club release.

Basically, the 35mm theatrical and the 16mm television and non-theatrical films have the same objectives. Both versions concern two families who go camping in the Smokies. However, each tells a different story.

In the 35mm theatrical film, for example, a small boy is the "voice-over" narrator, while in the 16mm film, "voice-over" sound is handled by a separate narrator. All versions show scenes at an American Oil service station, but the theatrical and television films use no sponsor credit lines.

In this kind of triple production, the value of co-sponsorship becomes even more apparent. For example, with Ford's co-sponsorship, we were able to obtain the three Smoky Mountain films with a considerably larger audience exposure potential for less than we previously had spent for one film alone.

However, sound evaluation cannot be made unless it is possible to obtain promotional results that are provable. In this instance, we obtained results from two sources: 1) verified audience counts provided by the film distributors, Modern Talking Picture Services, Inc., and Paramount Pictures, and 2) our own independent surveys of film audience reactions.

For example, as of November
(Continued on next page)

evaluating the film medium . . .

continued

30, 1967, *Happy Holidays — Camping in the Smokies* had been in nontheatrical or service club distribution for fifteen months. During this time, there had been 7,147 nontheatrical showings to audiences totaling 354,616, at least 70 percent of which were adult.

The *Happy Holidays* television



Terrell (left) and H. H. Hardy review statistical reports on viewers who have seen American Oil films. Quantitative data available on film audiences qualifies motion pictures as full-fledged business communication medium, Terrell maintains.

version had been in distribution 20 months, during which time there had been 295 telecasts to 14.9 million people.

Meanwhile, the 4½-minute "Let's Go to the Smokies" television short, in distribution for fifteen months, had been telecast 131 times to a 4.4 million people.

Smoky Mountain Magic, the 35mm theatrical film, had had 6,744 show-days during an eighteen-month exhibition period. Figuring each show-day conservatively to represent 500 people, this made up a total theatrical audience of 3,372,000.

Nearly 15 million people, then, have seen one of the *Smoky Mountain* films between April, 1966, when the first version was released, and December of 1967. The greatest chunk of this viewing was on television — 38 percent of the time on Class AA, A or B time. The television cost-per-view for this exposure was only \$0.00034.

Achieving Objectives?

But are the films achieving their stated marketing objectives? Is our theatrical film reaching a significant audience that cannot be reached through conventional nontheatrical distribution? Is brand identification being achieved?

We obtained some answers to

these and other questions by running our own independent survey in theatres in 35 different cities. Theatre owners were sent questionnaires and requested to distribute them to their audiences. The questionnaires were designed so that audience members could mail them directly to a post-office box after filling them out.

The response to this "voluntary" survey was most gratifying. Eleven percent, who said they had no previous interest in camping at all, indicated they had developed an interest after viewing the "Smoky Mountain Magic" film. Thirty-three percent, who had some interest in camping before seeing the film, indicated they were more interested afterwards. These answers indicated the film is achieving considerable success in creating greater interest in camping.

In the area of brand identification, American Oil was correctly identified 92 percent of the time. And of 17 percent of the people surveyed who indicated some degree of resentment towards commercialization of theatrical films in general, only 48 percent, or 8 percent of the total survey sample, indicated that they felt some degree of resentment toward the "Smoky Mountain Magic" film specifically because of commercialization.

Furthermore, it was found that

34.5 percent of the interviewees did not belong to any social, fraternal, or church group. This proved the value of theatrical distribution since it would not otherwise be possible to reach this audience through nontheatrical distribution channels.

These statistics, and others relating to socio-economic factors and other variables of interest, were accumulated and processed by computer in order to produce reports for management evaluation and analysis.

Survey Program Directors

In addition, we conducted a survey of television program directors about our overall film program. This survey indicated that 58½ percent of the directors considered American Oil films better (26 percent said "considerably better") than other films they receive for free-time broadcasting. The directors also said there had been no adverse comments from viewers about film commercialization, although American Oil is easily identified as the sponsor.

Based on this demonstrated ability to scientifically plan and control motion picture distribution and results, we believe that films are fully capable now of taking their place alongside newspapers, magazines, radio and television as the fifth business communications medium. •

CCTV Videotape Recordings Spur Sales

CLOSED CIRCUIT videotape recording has resulted in a sharp increase in the purchase of goods at Tesco, Britain's largest chain of supermarkets.

Sales spurts as high as 273 percent have been reported by Tesco since the in-store television systems were installed in December, according to John Knox, managing director of Television Applications Limited of London, which installed the systems.

Television sets are located in the 100 busiest Tesco stores throughout England. Ampex videotape recorders in each store feed specially designed product commercials to shoppers via the TV sets.

Bovril, a beef extract, showed a sales increase of 123.2 percent after a 30-second commercial was shown for a two-week period, Knox said. Sales of Brillo products jumped 30.9 percent over the same period, while Van Den Burgh Milkarda Cheese rose 146.3 percent, and Guards Cigarettes rocketed 273 percent for packs of ten and 66.7 percent for packs of 20, according to Knox.

Four other chain stores are either testing or planning to test in-store television in Britain as a result of Tesco's success, Knox said.



Shoppers at one of the Tesco chain of supermarkets in Britain pause to watch a 30-second commercial on closed circuit TV. Twenty minute programs of commercials are played on videotape recorders and shown throughout the day on TV sets in the 100 Tesco stores.

They are Fine Fare, Allied Stores, Pricerite and a co-operative society.

TV shopping is significant because the customer sees the commercial at the point of purchase, according to Knox.

"It is the only time television can say 'buy now' and mean it," he said.

At Tesco, television commercials for products sold in the stores are included in 20-minute programs repeated continuously for two-week periods. Six specially designed television monitors show the programs at convenient locations throughout each store.

Every commercial is shown an average of 28,800 times in a two-week period. Manufacturers are charged approximately \$2,800 for showing a 30-second commercial in the 100 Tesco supermarkets over that period.

The Tesco system cost more than \$700,000, and includes 126 Ampex Model VR-7003 videotape recorders, developed in Elk Grove Village, Illinois, and manufactured in England.

Initially, the supermarket commercials are being shown in black and white. But the videotape recorders are adaptable for color recording and playback if desired later.



An open air theatre under the warm sky and whispering trees of southern Missouri was the setting for this premiere.

A "Happy Holiday" Premiere in the Ozarks

American Oil Hosts Unique Outdoor Showing of Latest Travel Film at Silver Dollar City

THE FIFTH PICTURE in a widely-shown series of "Discover America" travelogs was premiered by the American Oil Company in the Heart of the Missouri Ozarks on Friday evening, May 16th. The screening, held in a unique outdoor theatre before a select audience at Silver Dollar City, near Bramson, Missouri, unveiled *Happy Holidays in the Ozarks* to enthusiastic applause of some 150 guests.

Aimed at giving tourism to this recreational area which includes Arkansas and Oklahoma as well as the host state, "a healthy shot in the arm", the new addition to the American Oil film library was produced by Matteo Associates. In introducing the picture, American Oil vice-president V. H. Do-

len told the premiere guests that the film will be released nationwide this spring (via Modern Talking Picture Service) and that "over the next five years, it will be seen by 12 to 15 million people."

An Ozark flavor pervaded the event, held under the stars amid the historic pageantry of a top visitor attraction to this water wonderland. Guests ate a typical Ozark "supper" followed by the show in the Silver Palace Outdoor Theatre.

Prominently featured from the tri-state Ozarks' region are such attractions as the Shepherd of the Hills' country, the Will Rogers Memorial, Scenic Route 7 in Arkansas, float fishing on the White, James and Current Riv-

L. H. Butterworth, General Manager, Employee and Public Relations for American Oil, presents prints of the Ozarks' film to Dr. Graham Clarke, President of School of the Ozarks and to Peter Herschend, Mayor and also manager of Silver Dollar City, site of the film's colorful premiere.



Premiere guests and hostess: l to r: Congressman Durwood Hall of Missouri; Mrs. Mary Herschend, owner of Silver Dollar City; V. H. Dolen, Midwestern Regional Vice-President of American Oil (from Kansas City); and Harry Swanson, Area Public Relations Manager for American (Atlanta).

ers, The School of the Ozarks, Grand Lake, Silver Dollar City, Big Spring and Johnson Shut-Ins State Park.

Matteo cameras did a superb job of picturing the scenic and recreational beauties of the all-too-little appreciated Mid-America area. In the mood of their previous work on American Oil's *Holiday in the Smokies* picture, there are not only eye-filling scenic glimpses but considerable attention to both the peoples of the area and to the pleasurable pursuits enjoyed by those who visit its manifold attractions.

Submitted as a candidate for overseas festival consideration by the Council on International Non-theatrical Events (CINE), the Ozarks' film has already received a 1968 "Golden Eagle" award for excellence and is slated for over-

seas showings later in the year.

The "blue-ribbon" premiere audience, which included such notables as Congressman Durwood Hall (Mo.) and Dr. Graham Clark, president of the School of the Ozarks, also heard Dolen cite the formidable audience statistics achieved by Modern on behalf of this program.

Last year alone," he noted, "more than 78 million people saw the company's four other travel-motivating films. And, over the six years during which the company's film program has been in existence, special television adaptations have been shown to more than 159 million viewers."

In a concluding event on the premiere program, L. H. Butterworth, American Oil's general manager of employee and public relations (from Chicago), presented film prints to Dr. Graham

and to Peter Herschend (Silver Dollar City). The presentations were made in "appreciation of their cooperation on the film."



After a typical Ozarks' "supper" premiere guests received a corn cob pipe and sack of tobacco as souvenirs; each lady was also given sack of fresh ground corn meal.

Teaching U. S. Servicemen PW Rules of Geneva Conventions

RELECTING the growing use of audience participation as an important innovation in instructional films, *PW*, produced by Audio Productions for the Department of Defense Office of Information for the Armed Forces, is being used to teach American servicemen the prisoner of war guidelines of the Geneva Conventions.

The film marks the culmination of an extensive effort by the Department of Defense to ensure that our Armed Forces personnel are fully aware of their obligations and their rights under the 1949 Geneva PW Convention.

If the Geneva Conventions are to succeed in preventing unnecessary suffering during hostilities, their provisions must be known to everyone having an obligation to carry them out. The drafters at Geneva in 1949 were well aware of this. In each of the four conventions they very wisely included an article requiring each contracting government to instruct its armed forces and its general population in the humanitarian rules laid down in these treaties. The United States Armed Services have, since 1950, included in their training and command information programs, considerable instruction on the present Geneva Conventions.

Still there is a great deal of confusion these days concerning the rights and obligations of prisoners of war. There has been widespread coverage by radio, television and the press of maltreatment of prisoners taken in the Vietnam conflict. In fact, many people be-



Presentation of the film requires the participation of the audience of servicemen as part of their training on the prisoner of war rights and obligations of the Geneva Conventions.

lieve that since we have not formally declared war in Viet-Nam, the 1949 Geneva Conventions are not applicable there. Nothing could be further from the truth, for the Conventions each contain an article specifically making them applicable to such a conflict. All this points up the importance of instructing American servicemen regarding the Conventions.

However, it is no easy task to communicate with a member of today's "youth subculture" — the first generation to be reared in an elec-



Pajama clad prisoners depicted in a sequence from "PW" that asks audience questions concerning prisoner of war guidelines of 1949 Geneva Conventions.

tronic milieu. The modern serviceman, whose psyche is being programmed for tempo, information and relevance by an electronic environment created by television and other new communications media cannot continue to be processed in classrooms operating on the postulates of another day. New ways have to be found to reach him, to properly motivate him, to help him learn. It was with this basic idea in mind that "PW" was made.

Requires participation

PW requires its viewers to participate, and thus become personally involved, in situations which require application of the 1949 Geneva Convention Relative to the Treatment of Prisoners of War. An on-screen instructor presents a true-false multiple-choice test. Viewers mark their answers on forms supplied for that purpose. This results in better overall alertness, better learning, on the part of the audience, simply because its members have had a greater opportunity to participate in the experience being portrayed to them visually.

The picture opens with a documentary film tracing the historical development of the treatment of prisoners of war from early times through the Korean conflict. This introduction provides general information which can be used later during the test phase. At the conclusion of the introduction, it is revealed that a studio audience in the film has been watching the documentary, preparatory to taking the same test which is to be presented to the viewing audience. A series of film sequences is used, one for each factual situation covered in the test questions. The first takes place in Vietnam, showing a VC prisoner being questioned by a group of Americans using a Vietnamese interpreter. The on-screen instructor, a major in the Army Judge Advocate General's Corps, then poses the question: "We'll suppose you are interrogating a prisoner. Under the Geneva PW Convention, what information is he required to give you? The alternate answers are:" Three alternative possible answers are then given and the audiences (on and off screen) are instructed "Think each choice over carefully and mark

(Continued on page 48)



There is a great deal of confusion concerning the rights and obligations of war prisoners. This scene from the film shows prisoners in a trial sequence.



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teaching . . .

continued

your selection in the appropriate place on your form." The major asks three more questions in this section of the test, and then goes back and repeats the first question and gives the correct answer. He then elaborates as to why this particular answer is the correct one.

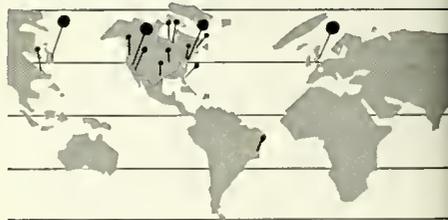
Element of Composition

After finishing the first section, the men taking the test correct their own papers and total up their scores. The on-screen instructor injects an element of competition by announcing the scores previously made on this same section by another group of servicemen. The test has two more sections which are handled in a similar fashion. When the movie is over and the members of the audience have completed their scoring, the questions and answers provide a basis for a group discussion.

The Department of Defense has high hopes that *PW*, directed by Audio Productions' Alexander Gansell, will prove to be a particularly effective means of indoctrinating our armed forces personnel in this complex but important subject. Certainly, proper use of the film should result in a substantial reduction in those violations of the Convention which, have been due to ignorance alone.

Technique is versatile

The audience participation technique, patterned after the "national test" specials introduced to TV by CBS, is finding ever greater acceptance in military, industrial and educational situations. The technique, and the rationale behind it, is extremely versatile and equally effective in the teaching of a wide variety of subjects.



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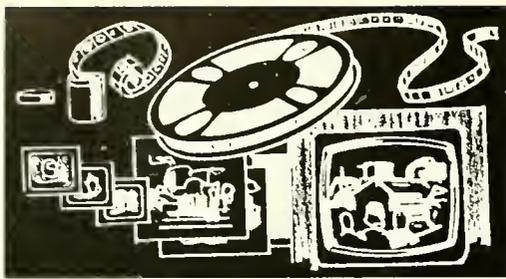
After all the talk is over, what shows on the screen is what matters. The fact that MPO has the largest permanent creative staff (we do), or that MPO's New York studio complex is the outstanding film production center in the East (it is), or that MPO has won more awards than any other film producer (we have), all fade out with the lights. The picture we made for you is what counts . . .

and that's how MPO approaches every film assignment.

Through the years, more and more accounts have found it pays to trust their film projects to a creative, quality producer: MPO. To learn more about MPO's creative staff and studio facilities; or to arrange a screening of recent work, call or write Gustave Eisenmann in New York.



MPO PRODUCTIONS, INC., a subsidiary of MPO Videotronics/ 222 East 44, New York, N.Y. 10017/212 867-8200/also in Chicago, Hollywood.



Picture Parade

'Men from the Boys' Shows Training of Servicemen

Eight weeks in the lives of 48 men whose average age is 23 and whose backgrounds, both social and educational range from one end of the scale to the other is dramatically portrayed in the Wolper Productions documentary, *The Men from the Boys*.

The film shows the training of servicemen and tells of those who train them. It follows the men through their eight weeks of basic training.

One of the highlights of the film is a scene of the confidence course — a grueling set of tests of physical stamina and courage. It shows the men on bivouac living under actual field combat conditions where things that once might have seemed impossible to them have become an easy routine.

The 51 minute film is sponsored by the Department of the Army, U.S. Army Recruiting Command and is distributed free of charge to TV stations and community groups by Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, N.Y. 10036.

Film "Not Enough" Covers Aid to Developing Nations

Are the rich countries doing enough to help the large and growing populations of Africa, Asia and Latin America, and what are the less developed countries doing themselves to improve their standards of living?, is the question analyzed in a new film from the Organization for Economic Cooperation and Development.

Produced by Bert Haanstra Filmproductie in the Netherlands, the 30-minute 35mm color documentary illustrates what is being done to solve the problems of poverty, and hunger in the emerging nations of the world.

Filmed in India and Thailand,



Scene from the film "Not Enough" shot on location in India and Thailand.

the film includes interviews in France, Germany, Italy, Japan, the Netherlands, the United Kingdom and the U.S. The film scrutinizes the magnitude of the problems faced by both the underdeveloped countries and by the donor countries in providing financial, technical, material and food aid.

Additional information and details about the film may be obtained from OECD Publications Center, Suite 1305, 1750 Pennsylvania Ave., N.W., Washington, D.C. 20006.

Port of Baltimore Subject of WCD Film for C&P Tel

Chesapeake & Potomac Telephone Company is sponsoring a half-hour documentary film on the Port of Baltimore to be seen on station WBAL-TV June 6.

The film, which is being produced by WCD, Inc., of New York, will be shot partly from the bridge of a tug boat. It demonstrates, in terms of people, the approach, arrival, discharging, servicing and departure of a big foreign freighter.

The story takes place in a 24-hour period, and opens in pre-dawn Baltimore when the city is awakening. Voice-overs are used, along with specific names of residents and workers. After products are unloaded from the freighter, delivery destinations are shown to dramatize how the port affects lives directly or indirectly. As

the freighter departs, the narrator, Mel Brandt, points out that this occurs many times every day.

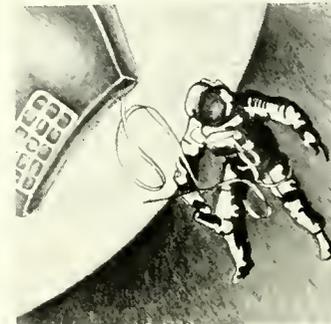
Thomas Vietor, head of WCD's Business Film Division, is coordinator of the project.

N. W. Ayer's Lou Ames is the agency producer, while Bob Carlisle, president of WCD, directed and produced the b/w documentary. Reilly Brown and Charles Brennan of N.W. Ayer wrote the script.

New Gulf Space Film by NBC Shows Spacewalks

Historic spacewalks and the rendezvous with Target Agena highlight a new film, *Gemini: An End and A Beginning*, now available on free loan from Gulf Oil Corporation.

The 28-minute color film, produced for Gulf by the National Broadcasting Company, features



Historic spacewalks highlight the third film on the U.S. space program produced by NBC and sponsored by Gulf Oil.

veteran newscaster Frank McGee, anchorman for many a Gulf news special, as narrator. His commentary gives audiences a summary of the Gemini program as well as a preview of things to come as Project Apollo gets off the ground.

Gemini: An End and A Beginning is the third motion picture on U.S. space efforts produced for Gulf by NBC. The first was *Path to Space*, a b/w docu-

mentary on Commander Alan Shepard's dramatic mission in "Freedom 7" capsule. More than 13 million persons have viewed this film since its 1961 release.

One year later NBC also produced for Gulf *Pioneers of Space* which to date has been seen by over 10 million people. It covers the space orbits of astronauts Glenn and Carpenter.

The first two space films were produced by NBC's Chet Hagen. The new one was done by Producer James Kitchell.

Information regarding availability of the films may be obtained from Gulf Film Library, Association Films, Inc., 600 Grand Avenue, Ridgefield, N.J. 07657.

"Africa" Handled Under McGraw-Hill, ABC Pact

McGraw-Hill and American Broadcasting Co. Merchandising Inc., have signed a new contract which provides for distribution of the network's television programs produced in the categories of education, public affairs and documentary. The first program to be distributed under the new agreement is ABC's four-hour documentary *Africa*, which will be distributed as 11 films.

The 11 separate films from the documentary run from 12 to 27 minutes in length, and range in price from \$160 to \$360. All are in color and cover a specific subject area from the original production.

The new contract between McGraw-Hill and ABC is a renewal of a previously existing agreement between the two firms which offers McGraw-Hill the right of first refusal for distribution of all the network's TV programs in the areas mentioned.

For further information on *Africa* and the 11 segments, write McGraw-Hill Films, 330 W. 42nd St. New York, N.Y. 10036.

(Continued on page 52)

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Film Shows Park As Educational

Dorney Park, one of the East's leading amusement centers, located at Allentown, Pa. has developed an interesting new approach to the youth market in its area. A new film, *Dear Mary*, prepared specifically for schools, shows the Park as educational and fun.

The film was produced by the Institute of Visual Communication, of Scarsdale, N.Y. with the guidance of Dr. Irene F. Cypher, Professor of Communications in Education, New York University, and Constance Moy, Principal, Beers School, Phillipsburg, N.J.

In an accompanying teacher's manual, also prepared by the IVC staff, suggestions are made for integrating the film into such diverse classroom activities as language arts, mathematics and science, and social studies.

Dorney Park has made itself an outstanding attraction for school groups almost since its founding in 1884. A recent activity is typical — Report Card Days, in which each student gets 8 free rides for each "A" on his report card, and 4 free rides for each "B".



Scene from "Dear Mary"

The film has brought an enthusiastic response from educators. A typical reaction is that of William L. Kadoich, Director of Northampton-Monroe Regional Film Library in Bethlehem, Pa. He reports that "Elementary children, especially primary, study how people work, how families do things together, dependence on one another, how to have fun and generally learning about things around us. *Dear Mary* does all these things. Children who have previewed the film were excited, especially because many have been to Dorney." (Continued on page 54)

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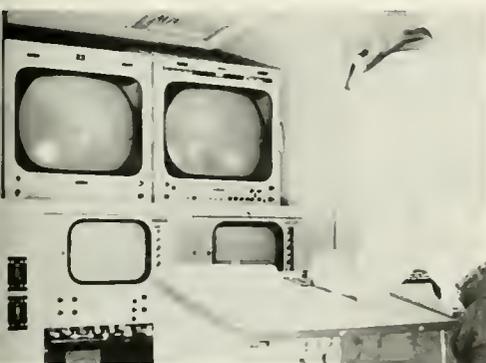
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Air Freight Handling Film Tours Kennedy's Cargo City

A swift tour of the world's largest air freight center — Cargo City at Kennedy International Airport — is the subject of a new film, *Cargo on the Go*, released by the Port of New York Authority.

The 12-minute color film, written, produced and directed by members of the Port Authority staff, demonstrates the sophisticated, computer-age mechanical devices which routinely handle shipments around the clock with maximum speed and minimum manual effort. It shows the many advantages of shipping through Kennedy that have stimulated a seven-fold increase in cargo activity there in the past ten years. In 1967, over 550,000 tons of cargo have passed through the Center, including more than 50 per cent of the nation's airborne foreign trade.

Cargo on the Go was produced primarily for air shipper audiences. The style and musical

score convey the urgent pace of air cargo and the film vividly portrays the automated sorting, handling and loading of a wide variety of the products that are regularly shipped by air. It also illustrates the special facilities available to shippers, such as the Cargo Center's famed Animalport. The nation's largest airport Customs staff is shown smoothly processing import shipments, and scenes of aircraft from many nations dramatize the global character of the frequent cargo service available at Kennedy.

Cargo on the Go can be shown either with or without sound track narration, making it adaptable to presentations anywhere in the world with accompanying spoken narration if desired.

Prints of the film will be made available to the airlines, air freight forwarders and other companies active in air cargo development. Showings of the film are available without charge to trade and civic groups and other interested audiences, and may be

arranged through the Port Authority's Trade Development Offices.

The film was produced by Jack Marshall, Assistant Chief of the Port Authority's Public Services Division, and written and directed by Thomas D'Arcy of that Division. Port Authority cameramen were under the direction of Photographic Supervisor Walter Dinteman. Audio Productions, Inc., of New York, provided technical film services, and the musical score was assembled and edited by Dick Lavsky's Music House, also of New York.

Film Teaches the Art of Basic Food Demonstration

A 23 minute film entitled *The Art of Food Demonstration* was released last month for showing to 4-H club leaders and members, extension personnel, teachers and home economics students.

Sponsored by the Self-Rising Flour and Corn Meal Program, Inc., the color film offers instruction in demonstration planning and performance and teaches the basics of making muffins and biscuits.

It features a baker-chef in two

demonstrations — one, the hows and whys of biscuit making, and the second, the making of corn meal muffins. The film was produced in cooperation with the Home Economics Department and Extension Film Production Unit of Kansas State University.

It is being distributed on a free loan basis by Modern Talking Picture Service, Inc., 1909 Prudential Plaza, Chicago, Ill 60601.

Hitachi Symphony Film Co-Produced in Japan, U.S.

The Hitachi Symphony Orchestra, a volunteer grouping of Hitachi, Ltd., employees and Hitachi village residents, has directly led to a new facet of international public relations: the first industrial documentary TV film to be co-produced both in Japan and the United States.

The film depicts the creation of the sixty-plus piece symphony unit, now considered one of the Far East's finest. It was produced under Hitachi auspices in the hope that, through world-wide showings, it could and would spur similar employee-communi-

(Continued on page 56)

DUMMIES FLY through the air, cars crash into obstacles at 60 miles per hour or spin into roll-overs in safety experiments shown in the new motion picture, *U.F.O.*

U.F.O. (Unrestrained Flying Objects), now being released by General Motors Corporation for public showings across the country, is an exciting, educational

14-minute film report on what has been learned in hundreds of experiments in car crashes and roll-overs.

The findings of engineers of the Safety and Research Development Center at the General Motors Proving Ground at Milford, Michigan, are dramatically demonstrated in sequences shot at both normal film speed and in slow-motion photography at speeds up to 500 frames per second.

In serving its educational function, *U.F.O.*, however, avoids scare techniques. The emphasis, instead, is on showing, without "horror" incidents, that it is possible for the thoughtful driver to avoid more serious consequences of accidents — by the proper use of restraining belts.

This approach in the new picture, produced for General Motors by The Jam Handy Organization, is taken through the use of ingenious human simulators designed at the Safety Center to

duplicate as closely as possible the structure and movements of a person's body.

These dummies are so used in the picture as to be clearly differentiated from actual humans. This is done by specially designed markings and gold paint on faces. By contrast, a real family of father, mother, boy and girl are shown at intervals throughout the picture in normal driving sequences to maintain the human values of the subject.

The proper use and adjustment of lap and shoulder belts is demonstrated. If any in the audiences seek proof of the effectiveness of these restraints, there is an eye-catching sequence of what actually happens to four dummies in a car during roll-overs. This was caught for the picture by high speed cameras fastened inside various test cars during dramatic roll-overs at the proving ground.

Safety authorities believe that some 8,000 to 10,000 lives would

be saved each year if lap belts were properly used, and that shoulder belts would save additional lives. *U.F.O.* provides visual proof of the validity of this estimate for driver education classes, community groups, and TV audiences.



The whole "family" gets tossed around in a roll-over when restraining devices are not used.



What's happening inside this car, filled with "dummy" passengers, is caught by a camera fastened to the interior during roll-over.

GM Film Shows Value of Safety Belts in Crashes



Dummies used in the motion picture duplicate the structure and movements of humans. The special markings are designed to differentiate manikins used in experiments from real persons in the action shots.

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ty activities in the musical arts and cultures in other parts of the world.

The film is being offered without charge both for TV and industrial usage by Japan Media, Ltd., of 510 Madison Ave., as well as Association Films, Inc., 600 Madison Ave., both of New York City, at the behest of Hitachi, Ltd., Japan's huge industrial complex. The film's TV premiere in New York was on WPIX-TV, April 27.

Though the film details birth pangs of the now-famed orchestra, it also mirrors the paternalistic pride of the industrial giant, Hitachi, in the musical achievements of both its employees and the villagers of the community where it is located.

Dramatic Scenes Show "Miracles of Steel"

Illustrating the uses of steel the hard way, Dr. Jonathon Karas, recently went to some lengths to illustrate the varied uses of steel in *Miracles of Modern Steel II and III*. Among other things in the films, Dr. Karas: (1) tossed a brand new automobile into the waters of Massachusetts Bay; (2) stretched an Empire State Building an additional 13 stories into the air; (3)

poured one of the most corrosive acids known to man over his forearm; and (4) was lifted 100 feet into the air by a crane.

Sequels to *Miracles of Modern Steel I*, which has been seen by more than 15,000 persons in its first two years of circulation, the first of the two new films opens with the doctor "teasing" a wig made of fine wire with a magnet. The point: Wire is the strongest version of steel.

As for the expandable Empire State Building, the doctor points out that today's new and stronger steels would allow for another 13 stories without adding any weight to the building. Dramatically, the building "grows" an extra 13 stories in front of the camera.

In *Miracles III*, the doctor calmly pours fuming nitric acid over his forearm. The acid quickly eats through his lab coat, exposing a stainless steel tube underneath protecting the doctor.

Next, Dr. Karas moves to a self-cleaning oven demonstrating porcelain-on-steel, which permits manufacturers to build an extra heating cycle into the electric ovens so that grease and other residue are literally burned off the walls, leaving only a fine ash to be removed by housewives.

The doctor then slips into a wet suit to direct the dunking of a new car into Massachusetts

Bay. As a crane lifts the car from the depths, Dr. Karas demonstrates that the protection given all new cars by galvanized steel resists the effects of salt and water.

Miracles of Modern Steel II and III as well as *Miracles I* are available for free loan through all Association Films distribution centers. The films were produced for the American Iron and Steel Institute.

Rock 'n Roll Highlights Teenage Tour Picture

Boston Edison Company is now using a rock-and-roll color film to introduce touring school groups to the company's new generating station.

The 16-minute color film centers on a tour of the generating station and starts with a teenage dance session complete with a rocking original music score and psychedelic lights playing along with the music.

After a close-up of the rock 'n roll group, the camera moves to a teenage tour of the station. Quick cuts from the station are taken to the surrounding industrial companies such as Coca Cola, General Electric, and the Boston Herald Traveler newspaper. The end brings the audience back to the young people at the discotheque and the sounds of modern music.

Producer/director for WCD, Inc. of New York, was Joel Weisman. Fred Hoffman served as

Community Resources Workshops in Action

A new film showing how the total resources of a community — natural, industrial, labor, governmental and social — can be combined through university sponsorship to give teachers a first hand understanding of these resources so it can be passed on to students, has been sponsored by the Education Department of American Iron and Steel Institute in cooperation with the National Association of Community Resources Workshops.

The 28-minute color film, titled *Your Community Is A Classroom*, was shot on location in schools, steel mills, chemical plants, power generating stations and phone exchanges in the community.

The "actors" include school teachers, plant managers, engineers and officials of industry and labor who explain how various enterprises in the community can join together in telling students about the world of work they will enter after schooling.

Workshop scenes in the film were shot without rehearsal to lend realism to the movie and emphasize that any community, large or small, can launch a similar program.

The idea of the community as a classroom is not new — the first workshops were held in 1952. Since then, more than 6000 programs have been conducted in an effort to focus attention on community resources as a primary medium for learning.

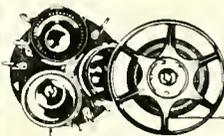
Basically, workshops are designed to add a dramatic new dimension to the school program. As the teacher learns more about community resources through trips to the manufacturing plants and on the job meetings with employees and managers, he is better equipped to relate the importance of these resources to his students.

Workshops stimulate new ways to communicate the role played by various industries, governmental bodies, labor unions and social agencies in the economic life and development of a community. Because of such enrichment, teachers plan courses and programs for the students

(Continued on page 58)



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often duplicating their own experiences by arranging field trips to expose their classes to community resources.

Community workshops are staged during the summer months and are co-sponsored by a local university or college, enabling participating teachers to earn credit toward advanced degrees in education.

Produced by Capital Film Services, Inc. the motion picture was shot in a number of Michigan communities. Prints of the film may be purchased or leased from the producer in Lansing, Michigan. Rental fee is \$7.50 and the purchase price is \$150.

Pollock Wildlife Films Are Now Available in U.S.

Harold Pollock, Australia's foremost naturalist, author and wildlife cinema-photographer, has appointed The Independent Film Producers Company of Pasadena, California, as exclusive distributor in the United States and Canada for his films on Australian and New Zealand birds.

Pollock is the only man ever to completely film the life cycle of the Lyrebird. After camping out in the Australian bush for several months, he was able to tame the birds and photograph



Harold Pollock recording the grunting calls of an incubating male emu in one of his films.

them at close range. The mating dance of the Lyrebird is one of the most unusual bird sequences ever captured on film.

He followed a similar plan in filming the Pelican and in his film, *Where The Pelican Builds Her Nest*, Pollock records some remarkable exploits of this master fisherman. A third film, *Birds That Never Fly*, is a visit with groups of strange Australian and New Zealand birds without

wings. Included are the Kiwi birds that are rarely seen by man because of their nocturnal habits; Emus in the process of incubation; the Cassowary, the only native bird which has killed a human being; plus a number of others.

Additional information about the 16mm color and sound films may be obtained from The Independent Film Producers Co., P.O. Box 501, Pasadena, Calif. 91102.

New Look in Boy Scouting Explained in Crawley Film

Boy Scouts have changed. They don't wear short pants or stetsons any more and they're interested in things like radio electronics.

A fast-moving animation film about the new look in Scouting has been produced by Crawley Films for the Boy Scouts of Canada.

The humorous 10-minute cartoon tells all. Packed with informative and entertaining facts, *Scouts '68* answers every question you can think of about the new Scouts '68 program. Bright, exciting artwork quickly explains

the occult mystery of the scout badge system, the esoteric nuances of the awards scheme, and the multifarious interests of modern Scouting.

And besides explaining almost everything, the film is fun.

Prints in English of this 16mm color film can be borrowed free of charge from the Boy Scouts of Canada, National Council, 1345 Base Line Rd., Ottawa, Ontario.

"Right First Time" Shows Quality Control Methods

Right First Time, a dramatic management training film produced by the British Productivity Council, is now being distributed in the U.S. by Roundtable Films.

The film deals with the ways in which a company, in order to meet the specifications of an important customer, decides to introduce modern methods of quality control. Quality control is portrayed as being everyone's business, and should color everyone's thinking at all times at every stage of production.

Aiming to stimulate constructive thought about quality control, the film shows actual firms carrying out their normal activities stressing the steps taken in setting up a committee to determine capabilities of machines, and set up control charts. Quality control is presented in three headings in the film: Specification, Consistency and Cost.

For additional information about the film, write Roundtable Films, Inc., 321 S. Beverly Dr., Beverly Hills, Calif. 90212.

IBA Award Winners Film Available for Screening

The International Broadcasting Award film of television commercials selected as the "world's best" for 1967 is now available to companies and organizations interested in using it.

Requests should be directed to the Hollywood Radio and Television Society, 1717 N. Highland Ave., Hollywood, California 90028. A \$25 deposit is required which is refunded when the film is returned.

The film, designed and produced by Robert Williams and John Burton of Pacific Commercials in Hollywood, includes 13 commercials. Three of them, entered as a series by Young & Rubicam for Eastern Air Lines, were selected as the sweepstakes winner for television.

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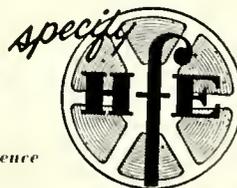
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Changes in Tempo" Uses Animated Stills

An unusual and dramatic documentary motion picture about Dictaphone Corporation was recently premiered before the company's annual shareholders meeting. Entitled *Changes in Tempo*, the 18-minute, 16mm film pictures the company as an expanding firm evolving into a diversified corporation active in office equipment, services and sound recording technology.

As a corporate documentary film, *Changes in Tempo* is unusual in that it was produced using photo animated still photography. Visually, the film has motion throughout, but the raw materials were all, originally, still photographs. At the same time, all sound material consists of tape-recorded remarks, comments and attendant genuine sounds.

"The editorial approach to this film was that all photography and sound be obtained unstaged and unrehearsed," explained Joseph F. Anderson, Dictaphone vice president, public relations. "This technique is not unlike those used in documentary films used on television in which the producers at times work with still photographs," he noted.

The film was produced by Magnum Films, using 300 of more than 7,000 still photos shot for the production. Executive Producer of the film was Philip Gittelman.

"Carstairs" Tells of Kimberly Clark

The TV cameras move into position, there is a 10-second countdown and "Carstairs, Tell the People!" snaps a TV show producer at a fictitious Kimberly Clark employee, played by Don Harron. "This is a show for people in the dark about Kimberly Clark."

The result is a breezy, fast-paced 22-minute motion picture, produced by Crawley Films, in which Carstairs "tells the people" all about Kimberly Clark — how it evolved into the large corporation it is today; how its well-known paper products were developed; and how they are manufactured.

16mm prints of *Carstairs* may be borrowed by anyone in Canada without charge, from Kimberly Clark of Canada, 2 Carlton St., Toronto.

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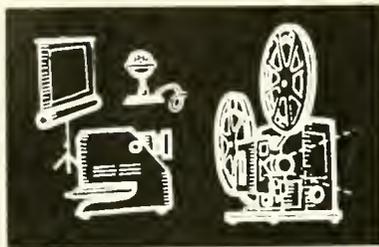
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new products review

Radio Remote Control for Selectroslide "SL" Series

Spindler & Sauppe has introduced an all transistor two channel radio remote control for use with Selectroslide automatic slide projectors.

The control, designated Model 734 Slide Commander, provides wireless remote control of two projector functions at distances of up to 150 feet. One projector may be operated in forward and reverse, or two projectors may be operated in forward only.

The hand held control is a transistorized two channel FM



About the size of a cigarette case, the Model 734 Slide Commander comes equipped with a fitted carrying case for easy portability.

transmitter, powered by a single battery. The receiver/actuator operates on standard current. The control can also be adapted for use with other remotely controlled slide projectors.

For detailed information, write Spindler & Sauppe Inc., 1329 Grand Central Ave., Glendale, Calif. 91202.

Sentinal Uses Synchronized Filmstrip, Tape Cartridge

LaBelle Industries has introduced the Sentinal, which utilizes continuous 35mm filmstrip completely synchronized with tape cartridge automatic high-fidelity sound. Programs made for the LaBelle Courier are completely interchangeable with the Sentinal.

Housed in a gray vinyl-covered cabinet, the Sentinal will run a program continuously for up to 40 minutes, using as many as 150 frames. It can be set to



The self-contained Sentinal projects continuous 35mm filmstrips synchronized with tape cartridge sound.

automatically repeat or can be operated on demand.

The unit weighs 30 lbs. and measures 18¼ in. wide, 15 in. long and is 12¼ in. high. Presentations are projected on the 8¾ x 12 inch self contained screen.

A random stop control allows the program to be interrupted for product demonstrations or special emphasis. Easy access permits quick changing of programs, and access is provided for remote start and stop control.

For additional information, write LaBelle Industries, 510 S. Worthington St., Oconomowoc, Wis. 53066.

Automatic Screen Raised, Lowered All Electrically

A completely automatic electrically operated slide and movie projection screen designed for business offices, conference rooms, executive suites, clubs, churches and homes has been introduced by Da-Lite Screen Co., Inc.

The Electrolet rolls down and



The Electrolet automatic screen may also be remotely controlled with an optional extension cord.

stops in position at the flip of a switch. When the show is finished, another touch of the button sends the surface into a vinyl textured steel case.

The Electrolet is designed with limit switches that also permits the fabric to be stopped in any position. No installation or wiring is required. It can be easily hung by two screws or hooks and plugs into any convenient wall outlet.

It is available in 50 x 50, 60 x 60, and 70 x 70 inch sizes in a choice of two Da-Lite surfaces. Additional information may be obtained from Da-Lite Screen Co., Inc., Warsaw, Ind. 46580.

16mm L-W Projector for Broadcast, CCTV Use

A low-cost 16mm movie projector that couples brilliant screen images with high fidelity sound has been developed by Eastman Kodak Co.

The Kodak Pageant Arc Projector delivers screen images up to four times brighter than conventional projectors through a GE Marc-300 lighting system, which creates brilliant whites and natural looking colors.

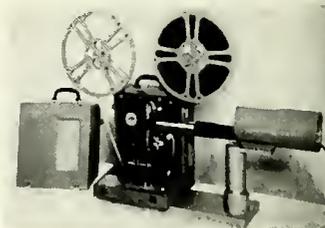
The Pageant uses a solar cell for sound pickup and features a 25-watt music power capable of reproducing the entire spectrum of optically recorded sound. The projector may be used in any size room, has a constant drive take-up and accommodates up to 2,000 feet of film for sound of silent projection speeds of 18 or 24 frames per second. It comes with a 2-inch f/1.6 Lumenized lens with field flattener. Additional lenses are available.

For additional information, write Eastman Kodak Co., Motion Picture and Educational Markets Div., 200 Park Ave., New York, N.Y. 10017; 1901 W. 22nd St., Oak Brook, Ill. 60521; or 6706 Santa Monica Blvd., Hollywood, California 90038.

Kodak Projector Offers Bright Images, Hi-Fi

A 16mm projector for broadcast and CCTV use is currently being offered by L-W Photo, Inc. The L-W 126-TR Model 1500 is equipped with a special TV shutter and synchronous motor. It is fully compatible with the 60-scan rate of TV broadcast and there is no visible shutter bar on the television screen.

A 2 inch f/1.6 coated lens with field flattener is standard equipment and other lenses and



adapters are available. The projector is a special version of the Eastman Kodak Pageant AV126-TR and is available through authorized dealers. The price is about \$1600.

For complete data, write L-W Photo, Inc., 15451 Cabrito Rd., Van Nuys, Calif. 91406.

Modified Blimp Quieter, Self-Contained Battery

The Cine 60 Fiberglass Blimp has been modified to make it quieter than before.

Among new improvements is a new blimped constant speed motor permanently attached to a new offset motor base used to mount the Arri 35 in the blimp. The blimped motor eliminates motor noise escaping into the interior of the blimp, and cuts by a significant amount the low noise which had previously emanated from the blimp.

A model of the blimp is now available with its own self-contained battery. The rechargeable

(Continued on page 62)

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continued

cells, built into the blimp's cover, contain a charge equivalent to that of regular battery packs and Cine 60 Power Belts. Although the built-in battery greatly facilitates camera set-ups, makes dolly shots much easier, and generally simplifies location shooting, the battery adds only seven pounds to the blimp's weight, and does not add to its external dimensions at all.

Through the use of a modified offset motor base, the blimp now accommodates the Arriflex 35 2C-GS camera with built-in "automatic slate". The base has all necessary contacts for conveying a start "bloop" through the sync cable to the audio recorder. As always, all electrical inputs and outputs are made to a single panel conveniently located at the rear of the blimp.

The Cine 60 blimp is now available in white (as well as the usual dark gray) to suit the requirements of cameramen working in the tropics or desert, or in scientific or medical settings.

The Cine 60 blimp is available from Cine 60, 630 Ninth Avenue, New York 10036.

A single control permits the user to hold both slide and sound for instant program discussion or personalization of the automated presentation.

Accessories include a remote control for start and stop of the audio and forward and reverse selection of slides, a "pulsar control" that records inaudible impulses directly on the lower track of the program tape to automate the slide advance. In addition, continuous operation is possible for use unattended or in displays.

Additional information may be secured from Montage Productions Inc., 2 West 45th St., New York, N.Y. 10036.

Sliding Matte Box, Filter Holder for Mitchell Mark II

A new combination sliding matte box and filter holder for the Mitchell Mark II (R-35) camera is now available from F&B/Ceco, Inc. The matte box mounts on a set of parallel rods and is secured with a clamp lock. It easily slides forward allowing



Sliding matte box and filter holder shown mounted for use on the Mitchell Mark II camera.

the cameraman quick access to the turret and lens without having to remove the entire assembly.

Designed and built by F&B/Ceco, the new matte box accommodates a three or five inch square filter plus three 4½-inch round filters, all in rotating frames. Screw locks on the frame allow for height and side adjustments to facilitate centering of the shade around the lens. The assembly utilizes a new butterfly sunshade, also attached by sliding spring pins.

The matte boxes are constructed of aluminum and come in black wrinkle finish. Priced at

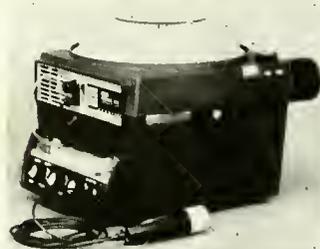
(Continued on page 64)

**"Narrator" Synchronizes
Sound to Slide Program**

The Montage Narrator, designed for use with the Carousel or Ektographic slide projectors, provides a synchronized audiovisual system in one easily portable package equally suitable for front or rear projection.

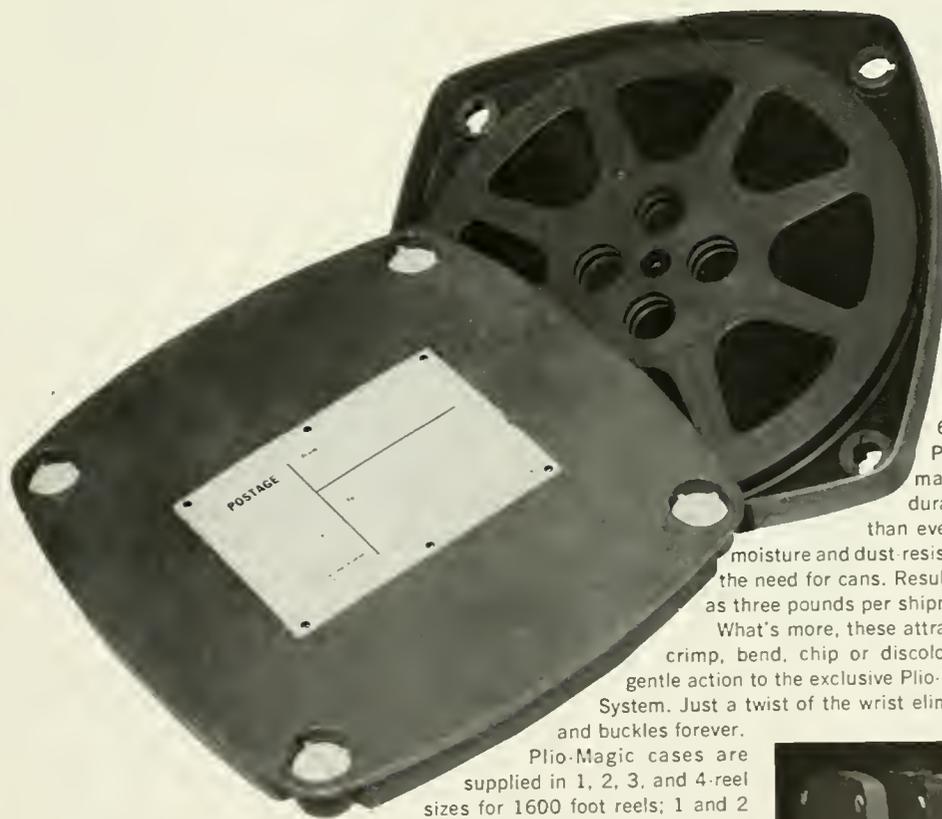
The system permits shows of from one to 50 minutes. The sound is provided from a tape cartridge that may be easily and simply changed from one program to another.

A built-in public address facility can be used independently or for voice override of tape nar-



Montage Narrator also features an external speaker jack for "house" or "remote" speakers with their separate amplifiers.

the case against high shipping costs.



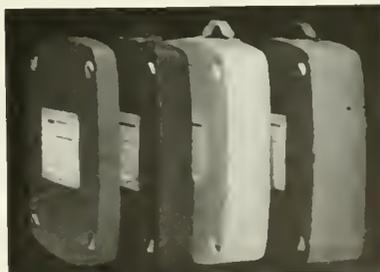
Plio-Magic film cases cut your shipping costs by as much as 65%. New, improved Plio-Magic material makes them even more durable, lighter in weight than ever before. And you get moisture and dust-resistant protection without the need for cans. Result: a saving of as much as three pounds per shipment.

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\$595, they are available immediately from leading dealers or any of the six F&B/Ceco branches throughout the country. For further information write Ron Groen, F&B/Ceco, Inc., 315 West 43rd Street, New York 10036.

Sylvania Develops Low Voltage Projector Lamp

Sylvania Electric Products Inc. has developed a 30-volt Tru-Flector projector lamp for use in certain Super 8 motion picture projectors.

The DFE lamp offers the reliability of low-voltage operation without the addition of a transformer. The reduction in voltage is achieved by a new winding on the motor of the projector. It is being used in the Eastman Kodak M67 projector.

The 80-watt DFE lamp has an average rated life of 15 hours. It incorporates a CC8 filament in a T-2 bulb type. The lamp has a suggested retail price of \$5.00 and is available as a replacement lamp to Sylvania Photolamp dealers.

Zoom Lens Slide Projector Has Automatic Focus

A new Sawyer's slide projector, the Rotomatic 707AQZ, featuring a new f/3.5 4 to 6-inch zoom lens has been introduced by the Consumer Photo Division of GAF Corporation.

The zoom lens permits the user to fill a screen with the projector in almost any position in the room. After initial manual focusing, the solid state automatic focusing system of the projector takes over, projecting sharp, clear pictures.

The Rotomatic 707AQZ features a 500-watt quartz iodine lamp, remote control operation, optional tape recorder synchronizer cord, built-in automatic timer, previewer slide editor, and a retractable 10-foot power cord and room lamp outlet. Suggested retail price for the projector which accommodates any of the four standard slide handling systems in the Sawyer line is \$195.

Additional information may be secured from Sawyer products distributors.

400 ft. Capacity Magazine Made for Doiflex-16 Camera

A 400-foot capacity magazine for the Doiflex-16 camera is now available from Intercinema Corp. Under development for two years, the magazine features coaxial design which conforms to the new idea for camera configuration, with the raw film stock feeding directly opposite the exposed take-up chamber. Each chamber has its own screw type cover, permitting the operator to thread the take-up roll in daylight.

The magazine is firmly seated on a top plate mounted into the top-rear section of the Doiflex-16 camera body, and is quickly secured with a single twist latch. A special large footage indicator window is located on the rear of the magazine, allowing the cameraman to quickly determine the



A detachable torque motor using the same battery that powers the camera drives the magazine.

amount of film remaining in the feed chamber. A compact 7-inch diameter size, the new 400 foot magazine utilizes standard plastic film cores without adaptors, has no external wiring and its coaxial design eliminates any film load weight shift.

Further information may be obtained from Ron Groen, Intercinema Corp., 311 West 43rd Street, New York 10036.

Tru-Broad Focusing "Flood" Lights in Confined Areas

Berkey-ColorTran has introduced the Tru-Broad focusing "flood" light which produces wide and smooth coverage required in many motion picture, television and still applications.

The Tru-Broad is particularly useful in illuminating large sur-

faces in confined areas. The center of the beam is very flat and does not peak. The coverage and intensity of the light can be varied as required. At 10 feet using a 1000-watt 3200 K Tungsten-Halogen lamp, field coverage can



Focusing the Tru-Broad is easily operated with a control lever at the rear of the housing.

be continuously varied from 21 to 30 feet. Beam coverage is also variable from 12 to 16 feet.

Available in both motion picture and TV models, the Tru-Broad motion picture version weighs 9¾ lbs. and incorporates the new cast aluminum yoke with integral mounting bracket. It can be stand mounted or supported by standard grip equipment. The motion picture model is \$85.

Complete data and information on the Tru-Broad light may be obtained from Berkey-ColorTran Inc., 1015 Chestnut St., Burbank, Calif. 91502.

Compact, Wide Angle Lantern Slide Projector

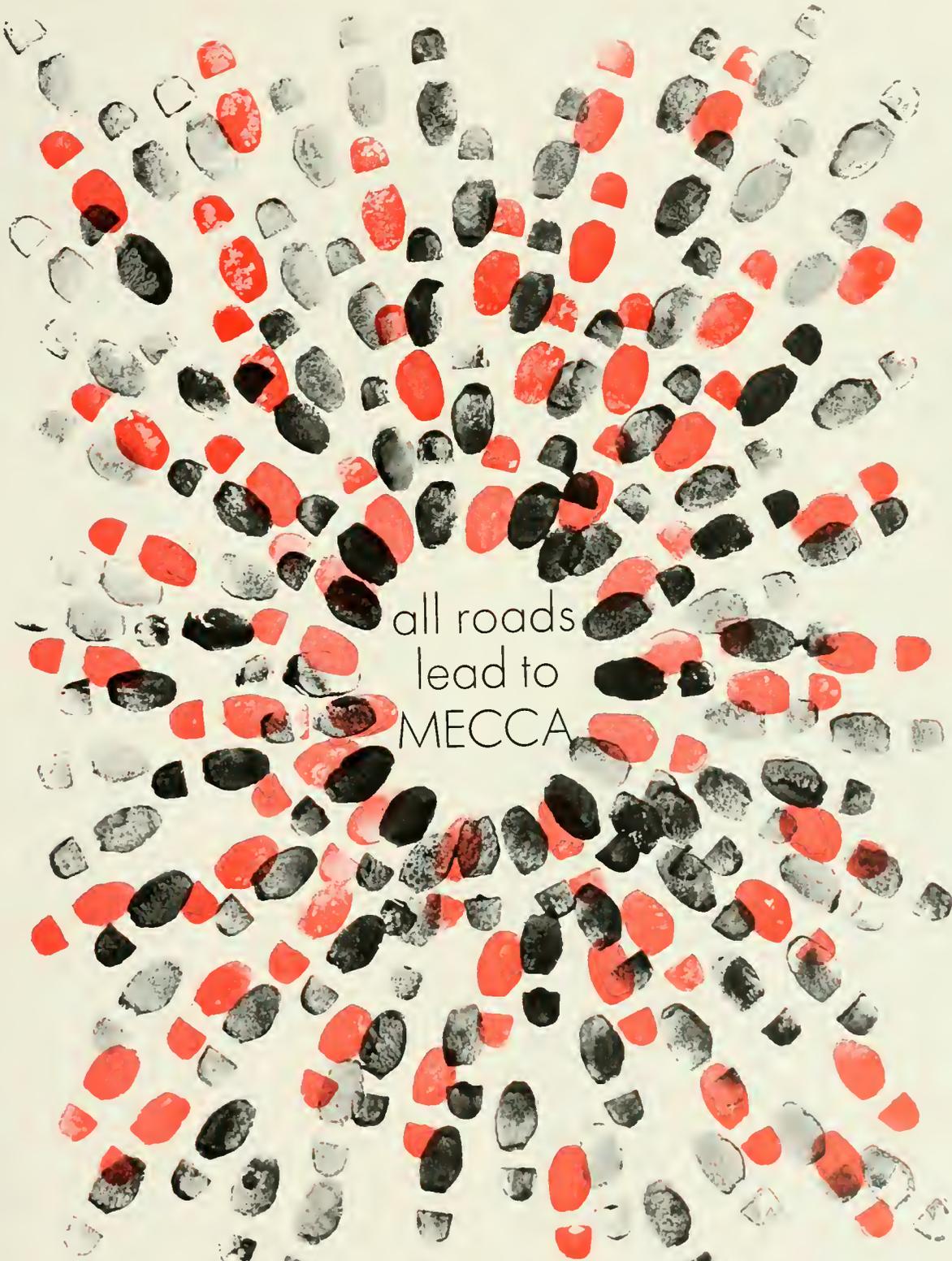
A compact, wide angle lantern slide projector is now being offered by the Buhl Optical Co.

Known as the LS-1 it is ideally suited for projecting Polaroid slides and conventional 3¼ x 4 glass mounted slides.

The wide angle optical system, high light output and compact design permits front of the room operation with enough room light to permit note taking. Using the projector while facing his audience, a speaker can point to details on the slide, add notes to slides and use techniques such as progressive disclosure and overlays.

Compared with ordinary lantern slide projectors, at least two feet long the Buhl LS-1 is only 10 x 7½ x 15 inches and weighs only 16 pounds.

(Continued on page 66)

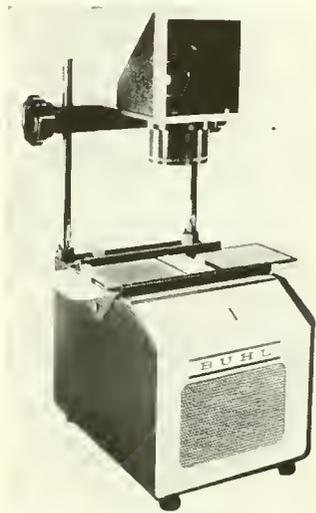


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The LS-1 will project an image five feet wide from only 8½ feet away.

It is equipped with a 5.5" f:2.7 projection lens, an all glass condensing system with tempered glass heat filter and a 600 watt type DYS quartz bromine lamp.

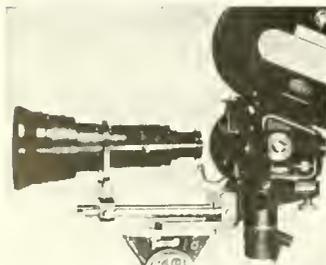
Additional information is available on request to Buhl Optical Co., 1009 Beech Avenue, Pittsburgh, Pa. 15233.

Turret, Support Assembly for Angenieux Zoom Lens

F&B/Ceco, Inc. has designed and built a new single lens turret and support assembly for the Arriflex 35mm camera to accommodate the Angenieux 25-250 zoom lens.

The new turret utilizes a positive bayonet lock similar to that used on Mitchell BNC cameras. Because the Angenieux 25mm-250mm zoom is an exceptionally critical lens, the mounting is constructed so that the flange focal distance adheres to a tolerance of .0005 inch.

The lens is supported by a



Bayonet turret from F&B/Ceco permits use of the Angenieux 25-250 zoom lens on Arriflex 35mm camera.

double arm bracket with a split ring locking device. This enables the cameraman to quickly separate the lens from the bayonet turret, slide it forward on the support bracket, check and clean his aperture, and slide the lens back in place without having removed it from the bracket.

Designed and built in F&B/Ceco's shops, the new single lens mount is available on 35mm Arris with or without techniscope from the camera rental departments of all F&B/Ceco branches, or can be installed on customer's cameras. Further information and prices can be obtained from Ron Groen, F&B/Ceco, 315 West 43rd Street, New York.

Faber Introduces Super 8 Rear Screen Projector

The F-8 sound projector, which handles the Technicolor Super 8 sound cartridges, has been introduced by Marshall Faber Productions.

The self contained rear screen projector features an 11-inch



Portable F-8 rear screen projector is 12 x 16 x 16 inches and weighs less than 28 lbs.

screen and is well suited to both industrial and educational uses. It is also a good salesman's aid as there is no threading and a minimum set up time.

The F-8 produces a bright image even in lighted rooms and maybe quickly converted to a front projector that produces images up to seven feet wide. No accessories are required. Because the F-8 uses a quartz iodide lamp in the projection of the Super 8 film, the image compares favorably with that of 16 mm.

Continuous film projection of motion pictures up to 30 minutes in length is provided by the F-8,

which is started by inserting the cartridge and turning the "on" knob.

Additional information on the F-8 may be obtained from Marshall Faber Productions, 121 Mariposa St., Denver, Colo. 80223.



THE NEW WIDE ANGLE, fixed focus "Cyclops" lens for industrial and educational applications features a viewing angle of 110 degrees in the diagonal and 100 degrees in the horizontal. It has a focal length of 6mm and a relative aperture of f/1.4. For information, write Zolomatics Corp., 5875 Melrose Ave., Hollywood, Calif. 90038.

Variable Dissolve in Attache Case Light, Easy to Use

A portable, easy to use variable dissolve Model 100 has been introduced by Electronic Sales Equipment Corp.

The Model 100 features variable rate of dissolve, a manual override capability, a choice between fully manual or fully automatic operation with magnetic tape, simplicity of operation and panel or remote control for focusing.

It is made for use with any Eastman Kodak Carousel slide projectors from the series 650 through 950. Adaptor cables for other projectors may be supplied. The fade rate is variable by means of a panel control for from one to ten seconds.

Details and additional information about the Variable Dissolve Model 100 may be obtained by writing Electronic Sales Equipment Corp., 28 Margee Ave., Stamford, Conn. 06902.

Braun Nizo S-80 Has Time Lapse Capability

A new Super-8 motion picture camera, the Braun Nizo S-80, imported from West Germany, offers a number of features which may be useful to industrial film producers.

Unique capabilities for time

lapse photography, including synchronization with electronic flash have never been offered before in a camera of this type. Speeds ranging from approximately three frames per second down to one frame per each 2½ minutes are built into the camera, supplementing the regular normal, sound and slow-motion speeds of 18, 24 and 64 frames per second. Time lapse studies of the opening of flower blossoms, the growth of a bean sprout, or various industrial, scientific or medical processes, can be captured on film in a fraction of their real time.

Other features of the camera are a Schneider Variogon 10-80mm f 2.5 zoom lens controlled by automatic Gossen "electric eye" components with manual over-ride; a combination visual scene timer and end-of-film warning which appears in the viewfinder; and a two-speed power zoom which is as quick, smooth and silent.

Also featured are a variable shutter, permitting fade-ins and outs, with a lock adjusting the shutter at half-closed if desired; a split-image rangefinder; built-in drive and meter battery testing; and facilities for remote control.

The Nizo S-80 sells for under \$500 at most photographic dealers. Further information can be obtained from Nizo International Corp., One Park Ave., New York 10016.

Mobile Overhead Projector Stand Serves Multiple Uses

A two-way mobile overhead projector stand/cabinet for use while standing or seated has been introduced by Jack C. Coffey Co.

The Luxor No. 19-28 is a versatile, multi-use unit that meets overhead projector use requirements for instruction and furnishes storage facilities for materials and supplies.

The projector can be placed on the top shelf at a convenient 28" height for stand-up use or on the lower shelf at a 19" level for use when seated. It is designed for either right-hand or left-hand use.

A sliding shelf, mounted on extension arms for smooth operation, gives ample space for transparencies when being used at the lower height. The shelf locks in place. The open lower shelf is convenient to the projector when



The Luxor No. 19-28 is constructed of heavy gauge steel and can also be used for tape recorders, recorders and other equipment.

The lower section contains storage space for materials and supplies. It is equipped with a lock and key for security.

Mobility is assured with 4-inch ball-bearing swivel casters. 2 with brakes. Casters are equipped with anti-shimmy device. It is a convenient 18" x 20" to accommodate projection equipment and is easily maneuverable.

For additional information, write Jack C Coffey Co., Inc., P.O. Box 131, 104 Lakeview Ave., Waukegan, Ill. 60085.

Canon Offers Underwater Scoopic Camera Housing

An underwater housing for the 35mm Canon Scoopic camera has been introduced by Canon U.S.A. Inc. The housing is made of heavy duty acrylic plastic and the camera when underwater is fully controllable.

The housing is fitted with three oversize handles for easy operation and the clear acrylic plastic permits viewing through the camera eyepiece for accurate focus and composition. An optically flat front plate assures distortionless filming.

The outside metal shafts which control the focus, zoom and shutter are of stainless steel and wide-separated with an outside plastic knob on the end.

The housing is designed for use at a maximum depth of 200 feet and is designed to permit quick, easy loading. The camera does not have to be removed from the housing for loading.

For additional data on the housing which lists at \$450.00, write Canon U.S.A., Inc., 550 Fifth Ave., New York, N.Y. 10036.

Anti-Static Film Cleaner Non-Toxic, Repels Dust

Direct Image Corporation has introduced a low-cost film cleaner, called Kwik-Kleen.

The non-toxic cleaning solution is designed for the safe removal of fingerprints, type marks, smudges and other surface dirt on film.

It leaves no residue and is safe for film, emulsions, glass, screens and lenses. The anti-static agent is formulated to repel resetting dust and eliminates pinholes caused by electrical charges of dust, lint, etc.

Additional information may be obtained from Direct Image Corp., Dept. P, 1350 S. Monterey Pass Rd., Monterey Park, Calif. 91754.

Christie Electric Offers New Xenon Lamphouse

The Christie Xenolite Model BSF50-F65 is part of several new series of Xenon and Mercury Arc Lamp Illuminator Systems. These consist of lamphouse with optics, rectifier power supply, igniter and bulbs up to 6500 watts.

Uses include high speed photography, arc image furnaces, monochromators, ultraviolet and infra-red sources. The advantages include high light efficiency, color independent of light intensity variations, maximum arc stability, clean environment and unattended automatic operation. Average bulb life is 1,500 to 2,000 hours.

For detailed information and free catalog, write Christie Electric Corp., 3410 W. 67th St., Los Angeles, Calif. 90043.

Pocket Cassette Recorder

Sony's new TC-50 Easy-matic Pocket Cassette-corder, which offers large recorder features and the compactness to fit a jacket pocket is now available from Super-scope, Inc.

Incorporating many of the exclusive Sony features including a built-in microphone and speaker, push-button rewind or back-up and push-button fast forward, the unit also has Sony's automatic recording control (ARC) that automatically adjusts recording levels to insure well balanced recording.

For additional information write Super-scope, Inc., 8150 Vineland Ave., Sun Valley, Calif. 91352.

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industry news

Along the film/tape production line

Recorded Publications Add New Division in Expansion

In completing the construction of an addition to its present facilities in Camden, N.J., Recorded Publications Laboratories has established a special division for rapid mass duplication of sound cassettes.

According to Edward J. Goodman, president, the new addition also increases the company's production of stereo and mono disc cutting. In addition, the company has installed more equipment enlarging its tape duplication facilities for commercial, broadcasting, training, education and entertainment.

Its studios can now accommodate one to large groups of voices or musicians.

MPO Adds TV Camera for Remote Reeves Recording

MPO Videotronics has contracted with Reeves Sound Studios for the semi-permanent installation of a television camera in MPO Studios. Signals from the camera will go over telephone cables for remote recording at Reeves.

Installation of the Norelco PC-70 camera will enable MPO to produce any videotaped commercial from a simple stand-up to highly complicated spots. The camera is part of an Airmobile-Video* System module, the air-transportable video production equipment development by Reeves Sound Studios.

The Film Works Opens in San Francisco Studios

Groot Productions and Patterson & Hall have formed "The Film Works", a new and complete establishment for "source-in-depth" creative film production for business, education and television.

David C. Groot, executive producer of the new studio, who was



Vladimir Harnach (l.), director of the Barrandov Studios, Prague, and Judd L. Pollock, chairman of MPO Videotronics, New York, congratulate each other on the signing of a co-production agreement for the feature film based on the international best-selling novel, "There is Something Adrift on the Water". Looking on are Ladislav Kachtik, director of Czech Film-export and Jan Kadar (r.) Academy Award-winning ("The Shop on Main Street") director, who will direct the film. The film will be shot starting July 1 on location on the banks of the Danube and in the Barrandov Studios.

formerly associated with Saul Bass & Associates, SPI Television and Fraser Productions, has staffed the new firm with a veteran contingent of coordinators, editors and writers. Patterson & Hall adds the services of four photographers and a dozen designers.

The Film Works' offices are at 425 Bush St., in San Francisco.

A.G.S.&R. Studios Relocate

A.G.S. & R. Studios, Inc., producers of audiovisual business communications moved to new facilities in Chicago's Mandel-Lear Building at 425 N. Michigan Ave., last month.

Included in their new facilities at the new location are an expanded photographic stage, Oxberry animation equipment and automatic color film processing.

Berkey Eastern Effects in "One Stop" Service Move

In a move toward providing faster service and high quality, Berkey Eastern Effects has moved into the same building with Technical Film Labs at 322 E. 45th

St., New York. This marks the first time a leading optical house and major color lab are situated in the same building.

According to Bernie Farbman, general manager of Eastern, the move is aimed at providing truly "one-stop" service, avoiding duplication of handling and eliminating time consuming deliveries between lab and optical house. He said the move presents immediate and obvious benefits that will enable Eastern to do optical jobs just a little faster and better.

F&B /Ceco to Acquire J. G. McAlister, Inc. of Calif.

F&B Ceco Industries, Inc., has announced an agreement to acquire J. G. McAlister, Inc. of Hollywood, California, in an all cash transaction.

J. G. McAlister, Inc. is one of the leading lighting equipment manufacturers in the nation. They manufacture a complete line of spot lights ranging from the tiny 150 watt Inky Dinky up to the 10,000 watt "Big Mac." The product line also included soft lights, sky pans, a complete

line of accessories, snoots, barn-doors, stands as well as electrical equipment including stage plugs, plugging boxes, and hundreds of other items.

The company will add to their standard incandescent line a newly designed line of quartz lighting equipment, and a complete new line of grip equipment will also be available shortly.

The name of the company will be changed from J. G. McAlister, Inc., back to Bardwell & McAlister, Inc. which was the original corporate name, and will be operated as a division of F&B Ceco. Also, a new division will be started known as Bardwell & McAlister Electronics, Inc., which will produce various items of motion picture electronic equipment.

Officers of the new Bardwell & McAlister, Inc., will be: Arthur Florman, president; Elwood F. Phillips, executive vice president; Reginald Armour treasurer. The sales staff will be headed by Parry O'Brien, West Coast sales manager, and Stewart R. Martin, East Coast sales manager.

Elwood F. Phillips, who remains as chief operating officer has a long and varied background in manufacturing high precision electronic equipment and controls, and was a successful consulting electronic engineer prior to joining the firm in February 1965.

Crystal Pictures, Moves to New NYC Headquarters

Crystal Pictures, Inc., has moved to new offices at 1560 Broadway in New York City a part of its expansion program.

The motion picture distributor is currently expanding its operations to encompass CATV programming services and other products for cable television to complement its movie and film products distribution.

Antique A-V Display at University of Iowa

One of the nation's principal collections of antique motion picture and audiovisual equipment has been returned to the University of Iowa after an absence of nearly five years.

Both hardware (machines) and software (books, letters, papers, tapes and files) are included in the collection, which belongs to the Archives and History Com

ssion of the National Educa-
n Association (NEA). The
mission's chairman is Associ-
e Professor Raymond V. Wi-
an of the University of Iowa's
llege of Education.

Wiman said the software has
en deposited in the Special Col-
lections of the University of Iowa
raries, headed by Frank Pa-
ka. The hardware is being
ored at the Division of Televi-
on-Radio-Film under the direc-
on of Associate Professor Ray-
ond E. Fielding.

Before 1963, the collection was
pt at the University of Iowa
der the care of Lee W. Coch-
n, director of the University's
udiovisual Center. Cochran
lped add to the collection and
stored many of the machines.

One of the prize specimens in
e collection is an Edison Home
netoscope made in 1910 for
e showing of both still slides
d 22mm motion picture film.
ochran said the machine was
ven to the archives by M. I.
mith of Hibbing, Minnesota
o, after obtaining the outer
ell, was allowed to search the
lison Laboratory in Menlo
rk, New Jersey to find the
er parts for it.

The oldest piece in the collec-
ion is a zoetrope, an optical toy
hich is an ancestor of the mo-
on picture projector. The one
his collection was made in
ngland in 1828.

Among the many other old
achines in the collection are:

—A pre-1920 Gaumont color
otion picture camera, which
ed black and white film, photo-
aphed through three lenses, to
oduce color images in wide-
reen format.

—A Keystone radiopticon, il-
minated with gas.

—A Praxinoscope Theatre,
hich gave the illusion of motion
painted still images by means
mirrors mounted on a revol-
ving disc.

—The first American-manu-
ctured amateur 16mm motion
cture camera — a Kodak.

—The first American amateur
16mm motion picture projector,
manufactured by the Victor Ani-
atograph Co.

Both the software and hard-
are are accessible to students
nd scholars doing research on
otion picture and audiovisual
quipment. Professor Fielding
id that permanent display cases
ill be set up for the collection
at the Television Center late this
ar.

Wiman and Fielding said they

will continue to add to the col-
lection as suitable old machines,
records, slides, tapes and other
materials become available. The
University of Iowa's curatorship
of the archives is a joint project
of the Division of TV-Radio-
Film, the College of Education,
Division of Extension and Uni-
versity Services, and the Univer-
sity Libraries.

Bell & Howell Buys Closed Circuit TV Equipment

Bell & Howell Company has
agreed to purchase in excess of
\$10 million of closed circuit
color television cameras, color
video tape recorders, and re-
lated equipment over the next
three years from International
Video Corporation, according to
Donald F. Eldridge, IVC presi-
dent and E. F. Wagner, presi-
dent of Bell & Howell's Photo
Products Group.

The purchase was termed by
Eldridge "the largest single
closed circuit television equip-
ment order ever placed in the
industry."

The equipment to be manufac-
tured by IVC incorporates pro-
prietary developments of both
companies and will be marketed
under the Bell & Howell name.

According to Wagner, "The
entry of Bell & Howell into the
closed circuit television business
is consistent with our planned
growth and continuing commit-
ment as a leader in the education-
al, industrial, and professional
communications fields."

Music Module — Shape of Sound of Tomorrow

A "Music Module" containing
nine Carousel slide projectors,
one 16mm motion picture pro-
jector and two Programmatic
automated programming devices
was the star of the January sales
meeting of the MGM Records di-
vision of Metro-Goldwyn-Mayer,
Inc.

The firm dubbed the new
audiovisual device "The Music
Module" and used it to spell out
MGM Records' theme for 1968,
"The Shape of the Sound of To-
morrow."

The cube-like artistic structure
was designed by Aey R. Lehman,
creative director of the W. H.
Schneider Agency and it was
built and programmed by 1492
Productions. The show was pro-
duced by J. F. Maher, advertis-
ing manager for MGM Records.

(Continued on page 72)

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630 Ninth Ave.

New York, N.Y. 10036 (212) 586-8782



Listing supplement to the . . .

18th Annual Production Review

Additional producer listings submitted since publication of the 1968 annual edition.

TEL RA PRODUCTIONS, INC.

344 N. Broad St., Philadelphia, Pennsylvania
Phone: (215) LO 9-3920
Date of Organization: 1948
Dan Wise, *President*
W. Wallace Orr, *Vice President*
Bosh Pritchard, *Sales*
Austin Love, *Vice President-Production*
Willard W. Hughes, *Treasurer*

SERVICES: All phases of motion pictures and T.V. film; specializing in sports. FACILITIES: Studio, laboratory, 16mm production equipment with sound recording in studio or on location.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *We're No. 1* (DuPont); *AFL Highlights* (Syndicated); *College Football Highlights* (U.S. Army); *Houston Oilers Highlights* (Houston Oilers); *Notre Dame Highlights* (Notre Dame).

HACK SWAIN PRODUCTIONS, INC.

1185 Cattlemen Road, P.O. Box 10235, Sarasota, Florida 33578
Phone: (813) 955-1706; 955-2744
Date of Organization: 1960
Hack Swain, *President*
Tony Swain, *Executive Vice President*
Mike Swain, *Vice Pres., Dir. of Photography*
John C. Thomas, *Vice Pres., Dir. of TV Production*

SERVICES: Production of 16mm industrial, educational, documentary and training films; TV spots in both 16mm and 35mm. 35mm theatre trailers slidefilms, stripfilms. FACILITIES: Air-conditioned sound stage; complete lighting; editing rooms equipped with 16mm and 35mm; ¼" Nagra sync tape; Omega recorders and dubbers; 16mm Arriflex Auricon cameras; 35mm Cineflex camera; Mitchell available; interlock projection.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *At Marco Island with Jack Paar* (Marco Island Dev't Corp.); *Spring Hill with Don McNeill* (Deltona Corporation). SLIDE-FILMS: *Experimental Instrumental Performance Clinic* (Sarasota School Board); *Pinellas Makes it Big* (St. Petersburg Times). TV COMMERCIALS: for Bordon's Milk; Exchange National Bank (Liller, Neal, Battle, Lindsey); Tropicana (John L. Douglas Associates); Monongahela Power; First Federal (Fahlgren & Associates); Taffy's (Carey Ring Advertising).

CREATIVE CAMERA

246 West 34th St., Indianapolis, Ind. 46208
Phone: (317) 925-9681
Date of Organization: 1967
V. James Story, *Exec. Vice President*
Craig Deitschmann, *Managing Director*
James E. Ford, *Producer-Director*
Carter Allen, *Camera*
Paul Bender, *Sound Technician*
Robert Paris, *Supervising Set Construction*

SERVICES: Complete production of 16mm and 35mm motion pictures, television commercials (live or animation), slide films and commercial still photography.

FACILITIES: Studio with special provisions for accommodating large, heavy vehicles — editing facilities, screening room, laboratory.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Advertising Presentation; Baby Fashion Show* (Hamilton Cosco); TV COMMERCIAL: *Acro Mayflower Moving; Frigging; Indiana National Bank* (Caldwell-Van Riper Ad Agency).

DAVID E. LANCER PRODUCTIONS

1500 Elmwood, Cleveland, Ohio 44107
Phone: (216) 221-5941
Date of Organization: 1968
David E. Lancer, *President, Producer/Dir.*
Naomi G. Haney, *Secretary/Treasurer*
SERVICES: 16mm & 35mm picture production
Cinematography — complete productions or random footage; film editing.
FACILITIES: 16mm & 35mm equipment.
(New company organized in 1968).

THE FILM GROUP, INC.

450 W. Grant Pl., Chicago, Ill. 60614
Phone: (312) 528-1500
Date of Incorporation: 1966
H. Michael Gray, *President-Director*
James Demmett, *Vice President, Prod. Mgr.*
William R. Cottle, *Controller*
Charles M. Olin, *Sales Manager & Producer*

SERVICES: Motion Pictures, TV films and commercials.

FACILITIES: Studio; 16mm and 35mm production, sound recording in studio or on location.

RECENT PRODUCTIONS AND SPONSOR
MOTION PICTURE: *Identi-Dose* (Eli Lilly); TV COMMERCIALS: *Amigo Service* (Illinois Bell/N.W. Ayer); *Farm Family* (Aunt Jemima (J. Walter Thompson)); *Racer's Edge* (ST Motor Oil, Stern Walter Simmons); *Tall Horn* (People's Gas, Foote Cone Belding).

MOREY ENGLE PRODUCTIONS

1232 South Inca Street, Denver, Colorado
Phone: 733-1111 — 733-1920
Date of Organization: 1952
Morey Engle, *President & Exec. Producer*
Dempsey Cumby, *Asst to President*
Ron Spargur, *Writer, director*
Robert Kerlee, *Educational Film Coordinator*
S. D. Kady, *Cameraman*

SERVICES: Total 16 & 35 MM Production in a media. 8, 16, 35mm film strips. Editing, air sound recording and audible and inaudible sound pulsing for all types of projectors. Totally equipped van for location shooting and sound services. FACILITIES: Sound stage, cutting projection, sound recording for all media, car ridge loading both tape and film and manufacture of automated audio visual displays.

RECENT PRODUCTIONS AND SPONSOR
MOTION PICTURES: *The Gift of Spring* (National Jewish Hosp); *Physicians & Surgeon D. O., You Be The Doctor, Doctors to the Stone Age* (American Osteopathic Ass'n); *Colorado State Highway Film* (Colorado Highway Dept); SLIDEFILMS: *Search for Motion* (Craig Rehabilitation Hosp); *Objective Youth* (Denver Area Youth for Christ); *To Pay the Piper* (Financial Programs); *When a Man Needs a Friend* (Bethesda Hospital); *To Make a Child Smile* (Children's Hospital); *Operation NJH* (National Jewish Hospital); *Ebcuezer Hospital* (same).

SHULER PRODUCTIONS

6034 Penrose Ave., Dallas, Texas 75206
Phone: (214) TA 4-S940
Date of Organization: 1952
Linda Schuler, *President*
Robert C. Shuler, *Treasurer*

SERVICES: Motion picture and television production, including multiple screen presentation for public relations, travel promotion, educational business, public affairs. Complete creative art



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CHURCH and INDUSTRY

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- AUTOMATIC SLIDE MOUNTING
- IMPRINTING AND PACKAGING
- PRODUCT AND ART PHOTOGRAPHY
- VAULT STORAGE FOR MASTERS

TV SLIDES

IDENTICOLOR LABORATORY, INC.

849 N. Highland Ave., Hollywood, Calif. 90038
Telephone: Code 213-469-2946

duction services including foreign. FACILITIES: Access to all production facilities.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *My Name is Paul* (produced jointly with A-V Corp, Houston for Humble Oil Refining).

SUNSET FILMS, INC.

915 NW 19th St., Portland, Ore. 97209

Phone: (503) 224-6200

Date of Organization: 1965

William H. Sturdevant, *President*

Scott L. Smith III, *Sales Manager*

John F. Schaaf, *Production Mgr.*

Richard Blakeslee, *Cameraman/Editor*

Freda Vinikow, *Office Manager*

SERVICES: Industrial films, documentaries, educational films and TV commercials. **FACILITIES:** Complete production studio, animation department, dubbing stage, shooting stage, complete motion picture and sound department.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Alaska King Crab—The Royal Quarry* (State of Alaska); *The River of Gold* (Dock Commission—Port of Portland); *Power Warp* (Omark Industries); *The Road* (United Food Neighbor); and *Smile, Wahine* (Jantzen, Inc.).

CAROL LEVENE PRODUCTIONS

104 Corbett, San Francisco, Calif. 94114

Phone: (415) UN 3-3655

Date of Organization: 1949

Carol Levene, *Owner*

SERVICES: Documentary, educational and commercial films and TV spots; sound slide films; scripting, storyboards. **FACILITIES:** Sound stage, laboratory recording, all leading music libraries, stress system.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *One of a Kind* (Bank of America); *To Build the Dream*; *Moving Along*; *Free to Get Ready* (Bay Area Rapid Transit); *View From Then* (Redwood City Centennial Committee).

GOLDEN STATE FILM PRODUCTIONS

1006 Pardee St., P.O. Box 608, Berkeley, California 94701

Phone: (415) 845-3399

Date of Organization: 1950

John L. Siegle, *Owner-Production*

Don Hambly, *Sound Technician*

Warren Douglas, *Writer/Director, Advisor*

Arthur Hargrave, Jr., *Publicity*

SERVICES: Motion pictures for industry, training, documentary, recreation, etc. **FACILITIES:** 16mm facilities. Script writing, sound recording (live dubbed) editing service, music libraries, mixing, interlock service.

RECENT PRODUCTIONS AND SPONSORS
MOTION PICTURES: *Blue Sky Thinking* (Ulan Products Co.); *Sudden Birth* (California Peace Officers' Assoc.); *Ski-Way to the Sun* (Dodge Edge Ski Slopes, Inc.); *Little World in a Big Universe* (Tinsley Laboratories); *The Ancient Attachment* (Bishop, California Chamber of Commerce).

JB PRODUCTIONS

1125 Second Street, P.O. Bx 120, Napa, California 94558

Phone: (707) 226-7100

Date of Organization: May, 1967

Bernard Charlup, *Producer*

Janice E. Charlup, *Assistant Producer*

SERVICES: 16mm production for educational, documentary and TV application. **FACILITIES:** 16mm production equipment with sound recording; partial studio facilities and location.

RECENT PRODUCTIONS AND SPONSORS
(New company organized in 1968).

HERB GOLDEN PRODUCTIONS

3215 Cahuenga Blvd. W, Los Angeles, Calif. 90028

Phone: (213) 464-1109

Date of Organization 1962

Jerry Ross, *Vice President, Sales*

Ernest Everett, *Production Manager*

Eugene Petersen, *Chief Cinematographer*

Herb Golden, *Producer/Director*

SERVICES: Documentary, industrial, public relations and sales promotion films. **FACILITIES:** Creative department, complete 16mm production equipment and fully supervised animation associates.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Return of Bob Burgon* (Insurance Co. of North America); *Rapid Transit/Mass Confusion* (KNBC-National Broadcasting Co.); *Why L.A.? Behind These Doors; Out of the Ashes; Freeways, Design for the Future* (American Automobile Association); *Pigtails to Ponytails* (Narshe, Rotman and Druck); *Hot Wheels, Space 6S, Tight Squeeze, Strange Change, Bath House Brass* (Mattel, Inc.)

GRAPHIC FILMS CORP.

3341 Cahuenga Blvd., West, Los Angeles, Calif. 90025

Phone: (213) 467-2191

Date of Organization: 1946

Lester Novros, *President*

Jerry McGuire, *Vice President*

Jay Connor, *Manager, Live Action*

Gordon Legg, *Manager, Animation*

SERVICES: Complete in-house personnel and facilities for live-action and animation production. **FACILITIES:** full live-action and animation facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Recruiting Spots* (U.S. Navy); *Tactics LockHeed*; *Space Navigation* (N.A.S.A.); *Man and Safety: Tools* (U.S. Air Force); *Basic Reading Series* (Science Research Associates).

GERALD POPPER & ASSOCIATES

606 N. Larchmont Blvd., Los Angeles, Calif. 90004

Phone: (213) 461-2731

Date of Organization: 1965

Gerald Popper, *President*

Milton Citron, *Editorial*

SERVICES: Production of industrial and documentary films, commercials and filmstrips. **FACILITIES:** Cutting rooms, lease stages.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Free Way* (Freeway Support Comm.-California State Chamber of Commerce); *Sunbreak Fantasy* (Western Airlines); *Collins Today* (Collins Radin Co.); *A Market Apart* (Long Beach Independent-Press Telegram); *Udico Can Opener* (Udico Electric Co. Banning Advtg.); *Morcy Amsterdam in Long Beach* (Long Beach IPT); *Kuchel Announcements* (Sen. Kuchel Comm.); *Reagan on Agriculture* (Gov. Reagan Comm); *Menasco* (Menasco Mfg. Co.).

PRICE/VOWELL FILMMAKERS, INC.

3491 Cahuenga Blvd., Studio City, California

Phone: (213) 467-2123

Date of Organization: Feb., 1967

David H. Vowell, *Writer/Producer/Director*

Gerald Price, *Producer/Distribution/Manager*

Martin Smith, *Supervising Editor*

William Edgar, *Producer/Writer*

SERVICES: Motion pictures, industrial films, educational films, TV documentaries. **FACILITIES:** Creative department, animation department; 16mm and 35mm editorial equipment and facilities; 16mm and 35mm sound recording and

(Continued on page 73)

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EASTERN STATES

• MARYLAND •

Stark-Films, Inc. (Since 1920)
537 N. Howard St., Baltimore,
Md. 21201. Phone: 305/539-3391.

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St.,
Boston 02116.

• NEW YORK •

Buchan Pictures, 122 W. Chippewa
St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775
Broadway, New York 10019.
Phone 212/JUdson 2-4060.

Training Films, Inc., 150 West 54th
St., New York 10019. CO 5-3520.

Visual sciences, 599BS Suffern, N.Y.
10901

• PENNSYLVANIA •

Appel Visual Service, Inc., 12
Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St.
Philadelphia, 19107. Phone: 215/
923-0650.

J. P. Lilley & Son, Inc., Box 3035,
928 N. Third St., Harrisburg
17105, (717) 238-8123.

The Jam Handy Organization, Pitts-
burgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 752 Spring St. N.W.
404/875-8823, Atlanta 30308.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod
St., New Orleans 70130. Phone:
504/525-9061.

MIDWESTERN STATES

• ILLINOIS •

CHICAGO AREA

The Jam Handy Organization. 230
North Michigan Avenue, Chicago
60601. State 2-6757.

Midwest Visual Equipment Co., Inc.
6500 N. Hamlin, Chicago 60645.
Phone: (312) IR 8-9820, and
Two equipment rental locations:
571 W. Randolph — AN 3-5076.
O'Hareland: 6600 Mannheim Rd.
at O'Hare Inn — Phone 296-1037.

• MICHIGAN •

The Jam Handy Organization, 2821
E. Grand Blvd., Detroit 48211.
Phone: 313/TR 5-2450.

• MISSOURI •

Swank Motion Pictures, Inc., 201 S.
Jefferson Ave., St. Louis, Mo.
63103. (314) JE 1-5100.

• OHIO •

Academy Film Service, Inc., 2110
Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564
Park Avenue, Mansfield.

Fryan Film Service, 4369 Industrial
Pkwy., Willoughby, Ohio 44094

Sunray Films, Inc., 2005 Chester
Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem
Ave., Dayton 45401.

M. H. Martin Company, 1118 Lin-
coln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620
Hollywood Blvd., Hollywood 28.
HO 6-1651.

The Jam Handy Organization, 305
Taft Building, 1680 N. Vine St.,
Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 870 Mon-
terey Pass Road, Monterey Park,
91754. Phone: (213) 264-6850

Ralke Company, Inc. A-V Center,
641 North Highland Ave.,
Los Angeles 36. (213) 933-7111

SAN FRANCISCO AREA

Photo & Sound Company, 116 Na-
toma St., San Francisco 94105.
Phone: 415/GARfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 922
Bannock, Denver 80204.

• OREGON •

Moore's Audio Visual Center, Inc.
234 S.E. 12th Ave. Portland
97214 Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East
South Temple St., Salt Lake, 10.

and co-produced by David
Greene, chief studio engineer.

The "Music Module" stands
14 feet high and is 22 feet long.
It is a totally self contained, auto-
mated sculptured shape that has
four screen surfaces ranging in
size from 8 x 12 feet to 4 x 5
feet. In addition, batteries of
strobe and spotlights make the
entire shape pulse and vibrate.

In addition to the projection
equipment, the device employs
a four-track audio system. To
achieve its sound, MGM Records
used two four-track Scully rec-
ord and playback machines, 600
watts of amplification equipment
and six speakers, clustered about
the module in pairs. During the
sales meeting, the module was
used to preview new record al-
bums by some of the hit artists
on MGM and associated labels
for distributors.

MPO Wins Top Commerical Award at Atlanta Festival

MPO Videotronics, Inc., won
the top prize at the first Atlanta
International Film Festival for
its Eastman Kodak commercial
made for the J. Walter Thompson
Co., *Yesterdays*.

MPO and JWT were awarded
the Silver Phoenix, signifying "the
World's Best Television Commer-
cial of 1967". MPO's Michael
Cimino directed and Gerald
Hirschfield, A.S.C., was the cam-
eraman.

MPO also won a silver medal
in the educational documentary
category for *To Be A Man*, a film
by Murray Lerner for Yale Uni-
versity. Lerner produced, direct-
ed and photographed the 60-
minute film which was made in
cooperation with National Educa-
tional Television.

Reynolds, Schweitzer in Modern Division Moves

Gordon K. Reynolds has been
named account executive in the
Eastern Division of Modern
Talking Picture Service, Inc.
Reynolds will handle account
sales in New York and New Jer-
sey in his new assignment, and
will work out of Modern's head-
quarters in New York.

William C. Schweitzer has
been named to succeed Reynolds
as manager of Modern's San

Francisco film library and re-
gional office. He had been West-
ern Regional TV representative

Johnston to Story Editor As Niles Moves to Feature

In a move reportedly aimed
at getting the company mor-
e deeply involved in the featur-
film production, Fred A. Niles
Communications Centers, Inc.
has announced that Alber-
"Johnny" Johnston has joined
the company as story editor.

Johnston, who will work out
of the Niles New York studios
has been Eastern Story Editor for
Walt Disney Productions since
1963.

H&H Production Completes Expansion Work in Tampa

H & H Productions of Tampa
has just completed facilities al-
lowing the production of low
budget features. Facilities includ-
35mm Arri sync camera equip-
ment, portable sync-sound re-
cording equipment and mixer,
lighting etc. Studio facilities are
located in two separate buildings:
a complete 4-track recording
studio in one location, and the
film studio, 35mm recording
equipment, editing and cutting
rooms in another building.

H & H Productions is managed
by Chuck Harder and Phil Ker-
pin who both hail from produc-
tion facilities in the Midwest.
With the recent installation, it is
possible for H & H Production
to shoot the film and record di-
logue on location, make sync 3-
mm tracks, provide interlock
editing service with Moviola and
screening is done in a newly fi-
shed room with ARC projectio.
The movie sound room can ac-
complish simple mixes, with com-
plete A-B-C roll mixes to be pro-
vided in the future. The stud-
also boasts titling and animatic
facilities. Film studio manager
Chuck Harder, explains that the
company does, "Everything be-
tween process and print." From
cameo work, to sound, to final
negatives cutting and titles can be
accomplished on the premises.

H & H was originally formed
in 1964. Since that time the
company has provided recording
service and film work for client
throughout the U. S.

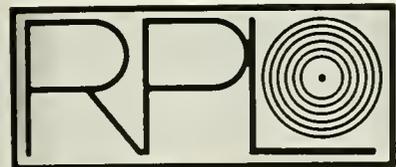


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transfer equipment (Nagra, Magna-Tech, Ampex 16mm cameras and production equipment).
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MOTION PICTURES: *The Next Generation* (U.S.I.A.); *A Long Way Since Abilene* (A.L. Foundation); *Hearing: The Forgotten Sense*; *Not Cleared for Hearing*; *The Weekend Racers* (Self-sponsored).

PYRAMID FILM PRODUCERS

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Phone: 395-5700

Date of Organization: 1959

David Adams, *Executive Producer/Manager*
Fred Hudson, *Director of Photography*
Ellen Adams, *Distribution*

SERVICES: Production and distribution of motion picture films. Stock footage library. **FACILITIES:** 16mm production equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Winter Holiday in Yosemite* (Yosemite Park & Curry Co.); *Wet and Wild* (United Artists); *Waters of Yosemite*; *Winter Geyser*; *The Sand Dunes* (Adams Productions, Inc.).

REELIFE PRODUCTIONS

1809 Via Visalia, Palos Verdes Estates, California 90275

Phone: (213) 375-0533

Date of Organization: 1947

Robert W. Allen, *President & Producer*
Russell H. Ware, *Vice President & Producer*
Mabel Grimes, *Secretary*
Mrs. LaVerne Allen, *Treasurer*
Mrs. Lois Ware, *Corr. Sec. & Script.*
Dale Jensen, *Technician*

SERVICES: 16mm color documentary, educational and industrial motion pictures. Creative scripting, cinematography and editing. **FACILITIES:** Arriflex cameras, Colortran lighting, cutting room, shooting stage in construction.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Feeding Family or Crowd* (Hobart Mfg. Co.); *The Gerber Story* (Gerber Plumbing Fixture Co.); *The Color Makers* (Drakenfeld Co.); *Parts in Motion* (Syntron Co.); *MicroRold/MicroCast* (Washington Steel Corp.); *The Morgantown Story*; *The Washington Story*; *The New Kensington Story*; *The Indiana Story*; *Sterling Faucets* (Sterling Valve Co.); *The Washington Rubber Story* (Washington Rubber Co.); *The Eidemiller Story* (Eidemiller Construction); *Your Indiana, Pa. University* (Indiana University of Pa.).

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Phone: (416) 925-2251

Date of Organization: 1956

J. J. Chisholm, B.S.A., P.Ag., *President*
M. di Tursi, *Secretary-Treasurer*
Nick Wolfe, *Cameraman*
Raymond Parry, *Supervising Editor*
Dianne Brown, *Editor*
Eva Fleming, *Editor*
Charles Fleury, *Editor*

SERVICES: Commercial and educational motion pictures, stockshot library, 500,000 feet 16mm Ektachrome and B&W features. **FACILITIES:** Location equipment, complete editing facilities.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Underground Mining* (Ontario Dept. of Mines); *The New Look* (Canadian Armed Forces); *T.V. Safety Series* (Ontario Dept. of Lands and Forests).

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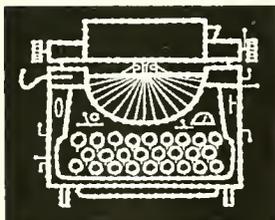
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the last word

Creative Salesmanship

Everyone recalls the story of the huge tractor-trailer that got stuck in an underpass. The driver and his assistant were at their wits' end wondering how to get unstuck — until an urchin, watching wide-eyed, said, "Mister, why don't you let some air out of the tires?" So simple, it had eluded the adult brains.

A fine parallel case happened recently to Marty Bahn, of A.V.E. Corp., a New York projection equipment manufacturer. It seems that many U.S. Navy vessels were changing from standard theatre projection to Cinemascope. It looked like the new equipment would have to be eliminated from some of the ships because of the limited height of the ship's assembly rooms. The Cinemascope projection produced a picture so

small that from the rear of the room the images looked like Gulliver's Lilliputs. What to do?

A.V.E.'s entire order for new projectors, screens and Cinemascope lenses hung in the balance. Cogitate the predicament. The ceilings could not be raised, nor the floors lowered. Okay, got it? What's the solution?

After much measuring and braid-cudgeling, Marty Bahn came up with the answer — saw six to eight inches from the chair legs and lower the audience. That did it. The problem was solved and Marty got the order. This is creative salesmanship!

A New Rental Service

To meet the growing demand for specialized projection equipment to be used at widespread locations (with local service cov-

erage) for a limited length of time, Projector Rental Pool, Inc., has been formed with headquarters in Detroit and sales representatives in New York, Chicago, Los Angeles, Denver and Atlanta.

Headed by Paul Ruedemann, the firm offers in quantity, automatic, portable, built-in screen projection equipment for both sound motion pictures and sound slidefilms. Units offered include LaBelle Couriers, battery-operated 35mm sound filmstrip projectors, and Movie-Mate CV-4 continuous sound motion picture projectors. Others will be added as needs dictate.

According to Ruedemann, "Three factors most apparent for rapid growth of projector rentals are: (1) the trend toward wider use of filmed business communications . . . (2) the perfection

of compact, trouble-free units that can be operated by inexperienced personnel and easily maintained, and (3) the corporate tax structure that actually penalize a client for keeping a large number of projectors after a campaign is over."

Additional information on the service may be obtained from Projector Rental Pool, 1004 E. Jefferson, Detroit, Mich. 48207.

New York Festival Adds Multi-Media Category

"Multi Media" has been added as a new category to this year's International Film & TV Festival of New York, October 14-18 at the Americana Hotel.

The new category will be divided into three sections: (a) slides only; (b) motion pictures only; and (c) combination of both. According to Herb Rosen, chairman and organizer of the event, this is the first time this newest medium has been judged as a special category anywhere.

Additional information and application blanks for the festival which encompasses all phases of film production, may be obtained from Industrial Exhibitions, Inc., 121 W. 45th St., New York, N.Y. 10036.



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Tele-Tape Production
Announces It Bought
Some Jam Handy Assets

By a WALL STREET JOURNAL Staff Reporter

CHICAGO—Tele-Tape Production Inc. announced the purchase of Jam Handy Productions, which consists of the physical and production facilities and assets of Jam Handy Organization Inc., for an undisclosed amount of cash.

Jamison Handy will continue as president and chief executive officer of the 55-year-old Jam Handy Organization, which will continue to operate in a consulting capacity. He will also serve as vice chairman of Jam Handy Productions, which will become a division of Tele-Tape.

True

Young

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by which is meant surveys and research
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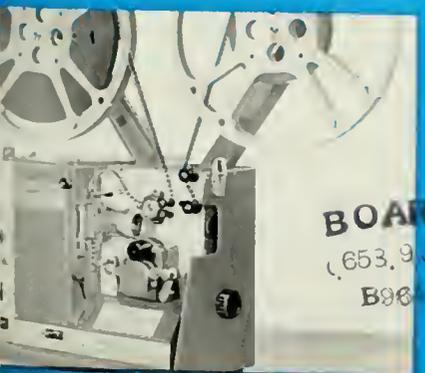
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\$\$\$ AND SENSE

of budgeting business films

RACE RELATIONS

—the role of sponsored films



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1968 AudioVisual Equipment Trade Fair & Buyers Guide



NUMBER 4 • VOLUME 29 • 1968 • FIFTY CENTS

A message for every progress-minded businessman.

Every alert businessman concerned with reaching the public should be familiar with the effectiveness of Business Films. Yet, there is still too little knowledge and understanding of this powerful and proven communications medium.

We are pleased to make available to you (at no charge) an informative motion picture based on edited highlights of a panel discussion at the 20th Annual Conference of the Public Relations Society of America. It is an actual film recording of an unrehearsed symposium on the subject of "Films for Television, Schools and Theaters."

The discussion includes the hard facts and figures about why the motion picture medium should be considered a full and equal partner of other media. It answers such questions as:

- *How many millions of people can be reached with business films via television?*
- *How does the influential "youth" market receive such motion pictures?*
- *How many millions of people see business films in theaters as "short subjects"?*
- *How and why are sponsored films such a worthwhile business investment?*

These issues are covered by four nationally-known authorities on the subject: ROMNEY WHEELER, formerly Director of International Television Services of the United States Information Agency; DR. ROBERT C. LUSK, Director of Educational Services for the Automobile Manufacturers Association; CARL H. LENZ, President of Modern Talking Picture Service, Inc., world's largest distributor of business films; Moderator, WILL A. PARKER, President of Film Counselors, Inc.—architects and designers of business films.

To receive a free-loan print of this informative fifteen-minute motion picture, simply have your secretary fill out and mail the coupon below.

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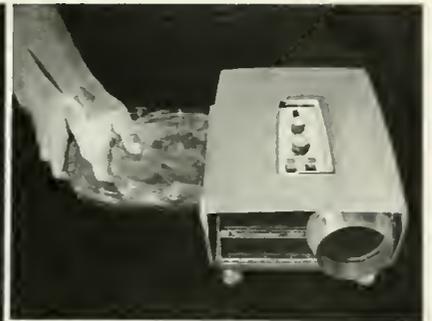
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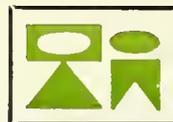
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BUSINESS SCREEN

*The Magazine of Audio and Visual
Tools and Techniques of Communication*

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ARRIFLEX® 16 BL on location :

filming

Bert Gerard had 7½ hours 14 locations for ABC-TV's hour long



Three Arriflex 16BL cameras filming Senator Dirksen and Howard K. Smith at the House Chamber Corridor. In center: camera assistant Fred Schuler.



Senator Dirksen and ABC News Commentator Howard K. Smith enter the Statuary Hall during the filming.

Director of Photography Edmund Bert Gerard, IATSE New York Local 644, thrives on "impossible" assignments. Which is why ABC-TV asked him to film — in one day — a documentary film tour of the Nation's Capitol. Senator Everett Dirksen was to be host, and newsman Howard K. Smith the commentator.

The Illinois Senator had informed ABC that he could devote just one day to the project. With interruptions for Senate roll calls and votes, the "day" was actually 7½ hours. And to make an already difficult situation nightmarish, Capitol rules and restrictions severely limited set up times, and strictly controlled shooting schedules and locations. Given this situation, there would be no rehearsals, no retakes, no second chances!

Producer James Benjamin's research and preliminary walkthroughs had produced a 22-page

shooting script that called for filming the senator in 14 locations. In view of the time limit, Benjamin and Gerard decided that the production could only be done by shooting it as a live telecast.

"The logistics problems were unbelievable," Gerard explained. "Since we would have no time to reposition the lights, we practically had to set up all the interior locations beforehand. Our electricians had to handle 10,000 feet of cable and position over 320 ColorTran lights."

For his cameras, Bert Gerard selected the Arriflex 16BL's.

"I had to have the best 16mm equipment available. The cameras had to be quiet, easy to handle and reliable. Reliability was especially important since we were running the 16BL in sync and could not afford any jams."

Verett Dirksen's Washington"

shoot a 22-page script in
umentary. Filmed in 16mm color.



Senator Dirksen at the Will Rogers statue.



Cinematographer Bert Gerard

Two of the BL's were fitted with 12mm-120mm
Zeiss Ikon zooms; the third had the 9.5mm-
100mm Angenieux.

With this setup, we used the wide angle for
wide shots and coverage of Statuary Hall.
Three cameras were positioned to ensure that
we were covering the Senator no matter where
he walked or how he turned."

Gerard staggered camera runs to avoid simulta-
neous run-outs. "We timed camera operation
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kind of work. Magazine changes are fast. But
the important, the magazine system is abso-
lutely safe. We didn't tear a single sprocket or
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Edmund Bert Gerard eagerly tackles the most
difficult assignments. But he's not one to take

chances on anything less than proven equipment.

"I must have the best. My reputation is on the
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professional cinematographer."

Gerard has been using Arriflex cameras for
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THE A-V CALENDAR

JULY

National Audio-Visual Association convention and exhibit, July 13-16, Washington, D.C., Sheraton-Park Hotel.

AUGUST

University Film Association 22nd Annual Conference, August 18-24, University of Denver, Colorado.

Biological Photographic Association, Inc., Annual Meeting, August 12-15, Biltmore Hotel, Los Angeles.

AMA Education & Training Exposition, August 13-15, New York City. Sponsored by American Management Association.

SEPTEMBER

9th International Industrial Film Festival, September 23-28, Vienna, Austria. Sponsored by the Confederation of European Industrial Federations.

15th Annual "Day of Visuals", New York City. Sponsored by the National Visual Presentation Association.

1968 Photokina, Cologne, Germany, September 28-October 6. Sponsored by the Association for the German Photographic Industry.

OCTOBER

Experimental Film Festival, October 18-27 "Mission of Youth". Mexico City, Mexico

16th Annual Columbus Film Festival, October 24-26, Fort Hayes Hotel, Columbus, Ohio. Sponsored by the Film Council of Greater Columbus.

Ninth Annual National Conference and Industry Film Producers Association Annual Banquet, October date and Southern California location to be announced.

Fall Meeting of Industrial Audio-Visual Association, October 21-24, Mall Motor Inn Dayton, Ohio.

12th Annual San Francisco International Film Festival, October 24- November 3, Masonic Auditorium, San Francisco.

NOVEMBER

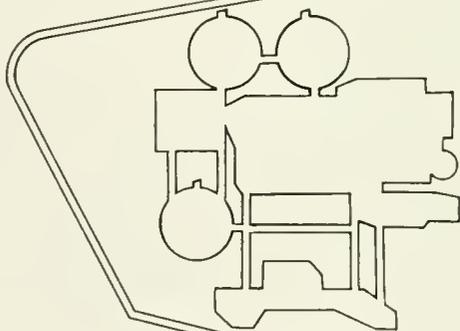
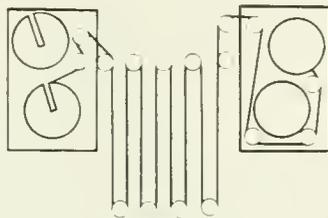
4th Chicago International Film Festival, November 9-17, Chicago, Illinois.

Society of Motion Picture and Television Engineers (SMPTE) convention, November 10-15, Washington-Hilton Hotel, Washington, D.C.

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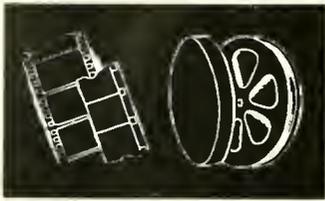


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Modern Talking Picture Stock to Investment Firm

Modern Talking Picture Service, Inc., recently announced that it had tendered all of its outstanding common stock to an investment group headed by Sherman Unger, a Cincinnati attorney.

Modern, headquartered in New York, is the nation's largest distributor of business sponsored films, and has offices throughout the country. The firm also has extensive distribution facilities serving the educational and training film markets.

Speaking for the investment group, Unger said, "It is the intention of our group to allow Modern to remain a separate corporate entity, to maintain the existing management team and

to follow the policies that have made Modern successful for more than 30 years."

Audio Buys Interest in Williams, Drege & Hill

A large interest in one of Canada's leading film production companies, Williams Drege & Hill Limited, was recently purchased by Audio Productions Incorporated of New York City from retiring H. B. Williams, according to Heinz A. K. Drege, president of Williams, Drege & Hill Limited, and Peter J. Mooney, president of Audio Productions Incorporated.

"This is the first substantial investment by a major American film producer in a Canadian

production company whereby control remains in Canada", noted Heinz Drege.

To reflect the new relationship and to mark other significant personnel changes, Williams Drege & Hill Limited has applied to become "Drege-Audio Limited".

Williams Drege & Hill Limited has, over 10 years, completed more than 3,000 television commercials for Canadian advertisers and many industrial and sponsored film assignments.

Illinois Dealers Form State A-V Association

Illinois audiovisual equipment dealers recently formed a statewide association of A-V dealers

to serve the mutual interests of all its members.

Officers elected at the formation meeting were: Martin Mendro, Midwest Visual Equipment Co., Chicago, president; Delmar Gaines, Illini A-V Education Service, Peoria, vice president; William Grant, Pfile Camera Shop, Inc., Decatur, secretary-treasurer; Jack Rebert, Rebelco A-V Co., Decatur, board member (2 years); and Wallace Eyles, Selected Sound & Visual Products, Inc., Northfield, board member (1 year).

Eastman Kodak Presented Promotion of Year Award

Eastman Kodak Company is the winner of the international Promotion of the Year Award sponsored by Sales Promotion Executives Association International, it was announced today at the 11th Annual SPEA Conference in Chicago.

The award is for "the best overall marketing program of the year based on a single promotion of a product or service." In Kodak's case the citation saluted the company's 1967 activities

(Continued on page 10)

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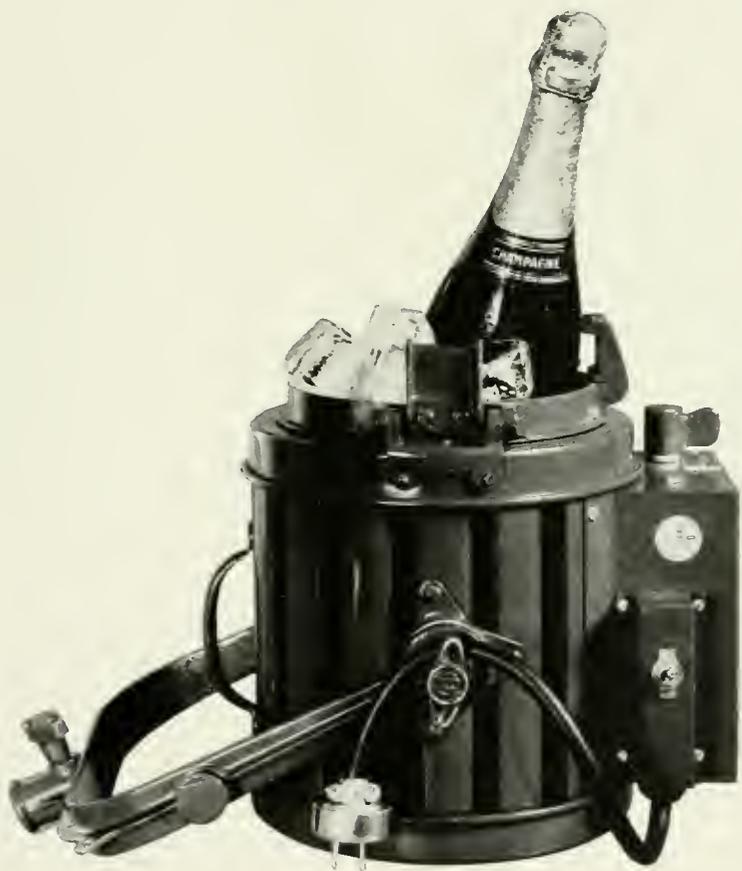
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21	22	23	24	25	26	27
28	29	30	31			

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continued

in marketing the Kodak Ektamatic processor, Model 214.

Frederic S. Welsh, a Kodak vice-president, accepted the award on behalf of the company. The presentation was made during a luncheon meeting.

Award winners in previous years have included Ford Motor Company for its Mustang introduction, Eastern Airlines for its "new image" program, and Neiman-Marcus Company, retailers, for their "Fortnight" promotion.

The Ektamatic processor is a product that greatly speeds the printing of photographs. By yielding large prints of consistent quality in a few seconds rather than several minutes, the processor offers an important service to newspapers, police, the graphic arts field and other commercial and industrial users of photography for whom speed is vital.

Association Films, Inc. Forms Medical Division

Association Films has formed a new division, Association Medical Services, AMS to meet the specialized needs of the medical and related professions. The division, headed by George Weiland, is responsible for the distribution of medical films, filmstrips, tapes, slides, transparencies and other professional and lay audience materials.

AMS was established following the acquisition of the sponsored film library of Ideal Pictures. More than 30 pharmaceutical firms, laboratories, medical societies and academies, and national and regional associations are served by the division. Association Medical Services maintains continuous liaison with detail men and other professional representatives in arranging film showings before professional, student and staff audiences.

Where desired, AMS provides its medical clients with personalized report cards, forms and other professional identification and assists detail men in increasing film utilization in hospitals, before medical societies and at conventions and medical meetings.

In addition to normal distribution services, AMS provides Perma-New scratch removal treatment and print rejuvenation.

UFA Conference Sets Program, Slates Speakers

The University Film Association (formerly University Film Producers Association) recently announced the program for its 1968 conference to be held August 18-24 in Denver.

Featured speaker at the Keenan Edwards Memorial Banquet of the 22nd annual conference will be Chuck Jones, head of the animation and visual arts at Metro-Goldwyn-Mayer Studios. Jones is the creator of the Roadrunner cartoon series.

A partial list of speakers who will appear during the day sessions includes Wilton Holm, Executive Director of the Motion Picture and Television Research Center; George Stevens, Jr., Director of the American Film Institute; Robert Corrigan, Director of the California Institute of the Arts; James Card, Curator of George Eastman House Museum; James Gibson, Head of the Motion Picture Section of the National Archives; Alvin Fiedling, Professor at the University of Boston; Robert Davis, Professor at the University of Michigan; H.S. Fisk and Ray Shady of Eastman Kodak Co., and Charles Koch of the University of Iowa.

Information about the program, conference registration and accommodations can be secured from the UFA Headquarters at the Division of TV-Radio Film, University of Iowa, Iowa City, Iowa 52240, or from the conference director, Myron Smith, Dept. of Mass Communications, University of Denver, Denver, Colorado 80210.

Labor Peace Assured in New York Film Work

Labor peace in New York's burgeoning motion picture industry has been assured for another year, according to an announcement from Administrator Richard Lewisohn, of the New York City Economic Development Administration.

Administrator Lewisohn, whose department coordinates permits for film production on city streets, reported that 13 of the Unions involved in film-making had renewed the "labor peace" formula instituted by Mayor Lindsay in April last year.

GREAT THINGS ARE DEVELOPING AT **DU ART**

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the screen executive

ductions, Mel London was President of the International Division of Wilding, Inc. He has also served as Executive Producer for such companies as Transfilm Caravel and On Film. From 194



LONDON

Slakoff Heads Wolper Advertising, Promotion

In an expansion move at Wolper Productions, Inc., Morton Slakoff has been named to the new post of director of advertising and sales promotion. Slakoff will also perform similar duties for Wolper Television Sales, the company's syndication arm.

Slakoff joins Wolper following a four-year period with NBC Films where he was director of advertising and sales promotion.

Rogers Named VP for Wilding TV Division

Gerald T. Rogers has been appointed vice president-executive producer of Wilding TV.

Rogers was a producer with

Young & Rubicam and with Doyle, Dane Bernbach before joining Wilding as a director in 1966.

Three to New Posts in Graflex, Inc. Changes

Graflex, Inc., recently named three persons to new posts in a series of executive appointments.

Herbert W. Watkins, formerly director of industrial relations, was named vice president, industrial relations; Allen H. Harvey, previously manager of information systems, was made director of management information systems; and Mrs. Anne Thompson Smith has been named corporate secretary.

Mel London Joins Vision Associates

Mel London has joined Vision Associates, of New York, as Vice President. He was previously vice president of the Industrial Film Division of Wolper Productions.

London has produced motion pictures in more than 40 countries around the world for such clients as U.S. Steel, Alitalia Airlines, Sinclair Oil, Eastman Kodak, and Ford Motor Company. His film *To Live Again* was nominated for an Academy Award in 1963, and he has also received awards from the American Film Festival, CINE, Art Director's Club, and such international festivals as Milan, Rome and Cannes.

Prior to joining Wolper Pro-

ducer, director and writer.

Lee R. Bobker, President of Vision, said, "Mel London will be directing and producing a wide variety of films for Vision as well as becoming intimately involved in all our current projects and clients. Currently, Vision has under contract over 6

(Continue don page 14)

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the screen executive . . .

continued

films to be photographed in 33 countries of the world. Our most recent productions, *The Price of a Life* for the American Foundation, *The Mind-Benders*, for the Food and Drug Administration, and *The Road* for the Frontier Nursing Service, are compiling an enviable record in the major film festivals. I believe that the very fact of Mel London's joining with Vision gives us a creative alignment second to none in the industry."

Among other clients London has served are H. J. Heinz Company, New York Stock Exchange, Alcoa, Hilton Hotels International, Pepsi Cola International, American Gas Association, A.T. & T., General Electric, American Airlines, Atlas Tires, Thomas J. Lipton & Company, St. Barnabas Hospital, Greater New York Fund and Foster Parents Plan.

Wolper TV Sales Expands

To keep pace with its burgeoning sales activity, Wolper Television Sales has added two executives and promoted another to a new post, according to Wynn Nathan, vice president in charge of syndication for the Metromedia company.

Jack Garrison, a veteran Wolper executive, has been promoted to head the company's special projects division and will continue to work out of the St. Louis office.

Martin Brown has been appointed sales representative in the Midwest territory, taking over from Garrison. Brown's background includes associations with ABC-TV in Chicago as a sales development, research and service executive.

Dave Gale has been assigned to cover the station representatives and advertising agencies in New York. He joined Wolper Television Sales from Sponsor Magazine.

Pennington to Manager of Hanna-Barbera Editorial

Harvard Pennington has been appointed manager, editorial department for Hanna-Barbera Productions.

Pennington, formerly manager, animation cel Xerox department,

will supervise a staff of 25 technicians, including film cutter track readers and vault personnel.

Lindemeyer to New Holland-Wegman Post

Robert B. Lindemeyer has been named to fill the newly created post of Assistant to the President of Holland-Wegman Productions, according to Edward J. Wegman, President.

Lindemeyer's duties will lie in administration and sales areas.



LINDEMEYER

Lindemeyer comes to the Niagara Frontier Services subsidiary from Metro/Kalvar, Inc., a subsidiary of MGM and the Kalvar Corporation in Darien, Connecticut, where he was director of operations.

Reeves Names Fleischmann

Jacques Fleischmann has been promoted to Supervisor, Video Traffic at Reeves Sound Studio.

Fleischmann's new duties in the Video Department include responsibility for video post-production billing, control of video materials, and supervisor of the video tape library.

Kennedy Heads Ampex Consumer Div. Engineering

M. Carlos Kennedy has been named manager, camera and systems engineering for Ampex Corporation's consumer and educational products division.

Prior to joining Ampex, Kennedy was chief of video engineering for Raytheon Learning Systems Company. He is a graduate of Purdue University and is

(Continued on page 1)

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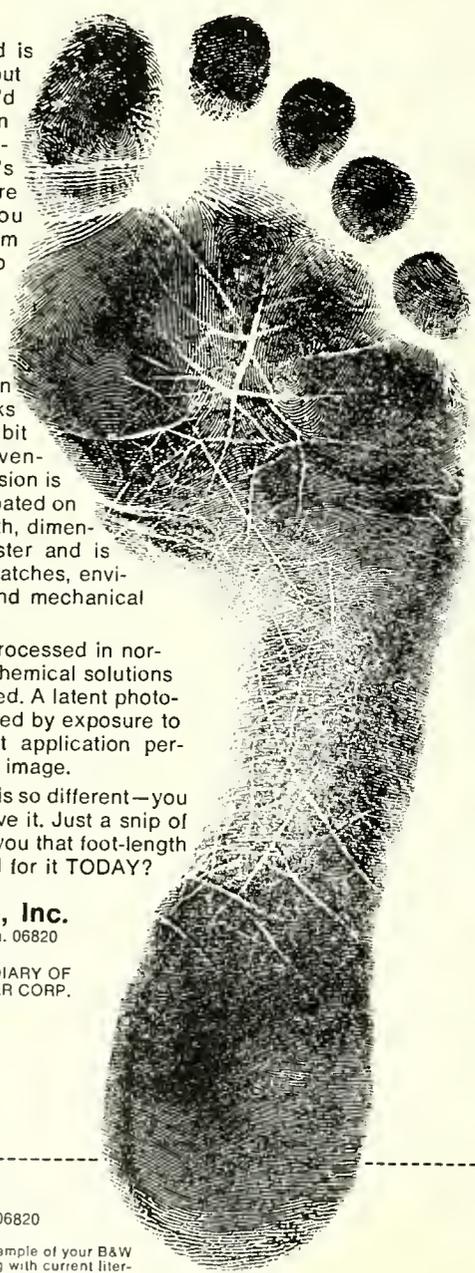
Gentlemen: Please send me a sample of your B&W Motion Picture Print Stock along with current literature on film types. I am particularly interested in:

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Name _____ Title _____

Company _____

Address _____ Zip _____



the screen executive . . .

continued

member of the Society of Motion Picture and Television Engineers, the Audio Engineering Society and the Society of Broadcast Engineers.

Hawkins to MPO, Chicago

Crawford Hawkins, Jr. has been appointed executive producer of the Chicago office of MPO Videonics, Inc.

Hawkins has had almost 10 years of experience in the film and TV commercial producing industry. He has worked on the agency side at Foote, Cone & Belding, and for production companies such as Pacific Commercials and Wilding.

At MPO, Chicago, he will be available to all ad agencies and clients to discuss both production and post-production services on commercials and sponsored films.

G. C. Potts Heads Sears' A-V Production Division

Sears, Roebuck and Co. recently appointed George C. Potts director of the audio, visual and production division of its national public relations department.

A veteran of nearly 28 years with Sears, Potts began his career in 1939 in the Chicago catalog order plant. He served as editor of the company newspaper and as assistant national publicity director before being named director of product information in 1959.

Wohlrab Directs Hollywood Film Labs' Engineering

Hans C. Wohlrab, formerly research director Bell & Howell, professional division, Chicago, has joined Hollywood Film Company as director of engineering.

Wohlrab, a Fellow and Governor of the Society of Motion Picture and Television Engineers, is recognized for his development of the Model "C" printer for which he has been awarded an "oscar" by the Academy of Motion Picture Arts and Sciences. Wohlrab received his PHD in Applied Physics from the University of Leipzig. His achievements include development of the first recording equipment on perfor-

ated magnetic film, and the first Cinemascope four track stereo dubbing equipment for 20th Century-Fox Corp., installed at DeLuxe Laboratories.

Shaffer Named Production VP at Peters & Co.

Lowell A. Shaffer has been appointed vice president in charge of production for H. G. Peters & Company, Inc., Primus, Pa., according to Hugh G. Peters, President.

The Peters company, formerly known as Production Associates



SHAFFER

Inc., specializes in the production of motion pictures, TV commercials, slide films, animation, sound recording and commercial photography.

Shaffer was formerly head motion picture production for Goodyear Aircraft. He was in charge of motion picture production for RCA in Camden, New Jersey from 1957 until 1960 when he joined the Peters organization as creative director.

Callan Heads Midwest Electrographic Sales

Joseph M. Callan has been appointed Midwest General Sales Manager of the four interrelated Television Film Service Companies of Electrographic Corporation.

His responsibility will be the coordination and representation of consolidating the sales effort in the midwest of Sarra Studios, film production; Astro Laboratories, film processing and printing; Video Editors, post production; and Video Prints, print distribution.



Meeting of the minds.

resources already on hand in educational film libraries within large city, county and state systems, consist largely of 16mm motion picture prints; the

ing populations, demands that these audiovisual tools be well and widely-applied in every area of human need.

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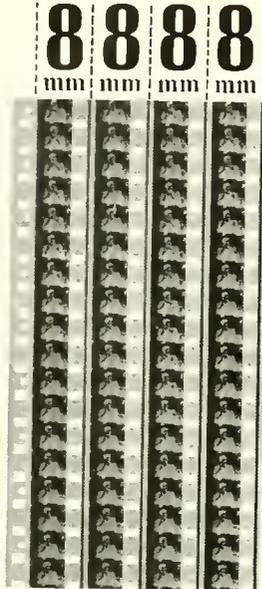
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Quad Quality



This actual size Quad sample shows four 8mm negatives made at one time. After printing they are slit into 4 separate prints. Send for Free Quad film.

In all the U.S. only **Cine Magnetics** gives you **Quad Quality** for duplicating original 16mm into Super 8 or Regular 8, Sound or Silent. **Quad Quality** means more **consistent** quality for all your duplicate prints—10 or 100 or 10,000.

Quad Quality means better **service** because 4 prints are being made at once. This also gives you a better **price** structure for such high quality. (Quad is available in either the reduction or contact process for custom or mass production orders.)

Only at **Cine Magnetics** do you have the most complete choice of film duplicating and allied pre-print services, plus sound track capabilities. Each service brings you specific advantages; many of them, like **Quad Quality**, are exclusive at Cine Magnetics.

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American Film Festival Names Blue Ribbon Winners

"The Red Balloon" short named the "best of the decade" by the Educational Film Library Association at joint New York meeting.

THE AMERICAN Film Festival of the Educational Film Library Association awarded its "best of the decade" blue ribbon to the motion picture *The Red Balloon*, at a dinner May 31 in the New York Hilton Hotel.

James L. Limbacher, of the Dearborn Public Library, President of the Educational Film Library Association (EFLA), in presenting the best of the decade award to the French film production company, Albert Lamorisse, and to Brandon Films, distributors, said that this selection was made by the users of films, the film educators and librarians who have found *The Red Balloon* the best film during the past ten years.

Willard Van Dyke, Director of the film Department of the Museum of Modern Art, cited the award-winning film of the decade. Emily S. Jones, Administrative Director of EFLA is director of the film festival.

Blue Ribbons were awarded to the best 16mm and 8mm films and filmstrips entered in the competition. The Tenth American Film Festival is the largest in the world with almost 1,000 entries which have been screened and judged in recent months. The list was narrowed down to over 300 entries which were judged at the festival during the week of May 27-June 1.

Over 1,000 people attended the sessions. On its 25th Anniversary, the film library association was congratulated on behalf of President Johnson by Donald F. Hurnig, the President's special advisor on science and technology.

The following are the 1968 Blue Ribbon Award winners in the various categories:

Agriculture, Forestry, Mining
World of Difference, produced and distributed by International Harvester Company.

Citizenship, City Planning
A Night on Jackrabbit Mesa, produced by Wilbur T. Blume, 1352nd Photograph Group, U.S. Air Force, and distributed by 1356th Library Sqdn, U.S. Air Force.

Classroom Films for Lower Grades
Big People — Little People, produced by John Korty Productions and distributed by Sterling Educational Films.

Conservation and Natural Environment
The River Must Live, produced and distributed by Shell Oil Company.

Current Events, International Relations
Red China Diary with Morley Safer, produced by CBS News and distributed by Baylis Films.

Economics, Business Labor
Decision at Delano, produced by Jack Copeland Productions and distributed by Copeland Films.

Education and Teacher Training
We Have No Art, produced and distributed by Baylis Glascock.

Geography
The Stones of Eden, produced by William A. Furman and distributed by Contemporary Films.

Guidance
Careers in Art, produced and distributed by Gerald Schiller, S-L Film Productions.

Biography
a tie between *My Childhood: Hubert Humphreys South Dakota*, and *James Baldwin's Harlem*, produced by Metromedia and Baylis Films.
(Continued on page 2)



Ted Lowry, Pelican Films, receives Blue Ribbon Award from Dr. Carolyn Goss, Indiana University. Pelican produced *Draw Me A Telephone*, award winner for Western Electric.



John Fisher, head of Guidance Associates, receives blue ribbon award from court Brace & World. Concord: *A Nation's Conscience*, winning filmstrip in Language Arts category.



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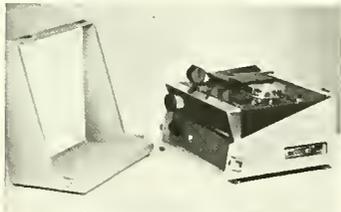


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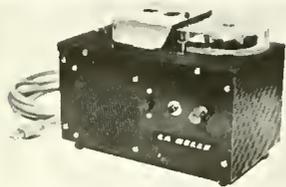
TUTOR

Filmstrip with cartridge sound. No records to break, jump or wear. Self-contained screen. Ideal for small groups.



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PLA-MATIC 83

A dual-track cartridge tape player for synchronizing slides, filmstrips, or automated displays. The PLA-MATIC is ideal where the projector is used independently of the recorded playback. Transistorized amplifier and speaker are combined in one neat, lightweight package.

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american film festival . . .

continued

distributed by Benchmark Films; and *Never a Backward Step*, produced and distributed by National Film Board of Canada.

History, Anthropology, Archeology

The Ancient Peruvian, produced and distributed by the International Film Foundation.

Home Economics, Consumer Education

Of Earth and Fire, produced by Ralph Steiner for Lenox, Inc., and distributed by United World Films.

Language and Communication

Pigs, produced by Carroll Ballard, Dimension Films and distributed by Churchill Films.

Nature and Wildlife

Albatross, produced and distributed by Southern Illinois University.

Recreation, Hobbies

Basket Making in Colonial Virginia, produced and distributed by Colonial Williamsburg, Inc.

Math and Physics

Let Us Teach Guessing, produced by Mathematical Association of America and distributed by Modern Learning Aids.

Science — Biology and Earth Science

Instincts of an Insect, produced and distributed by Fleetwood Films.

Social Documentary

Lay My Burden Down, produced and distributed by NET, Audio Visual Center, Indiana University.

Sports and Physical Education

Americans on Everest, produced and distributed by Chomolongma Productions.

Film as Art

A tie between *The Hand*, produced by Cartoon and Puppet Film Studio, Czechoslovakia, and distributed by Contemporary Films; and *Why Do You Smile, Mona Lisa?* produced and distributed by Fleetwood Films.

Art — Painting and Photography

The Wyeth Phenomenon, produced by CBS News and distributed by Bailey Films.

Sculpture and Architecture

Monument to the Dream, produced by Guggenheim Productions for American Iron



Receiving a Blue Ribbon Award for *The Road, I Bobker* (left) of Vision Associates is congratulated by Mrs. Flaherty, widow of the world-famous documentary film maker.

& Steel Institute and distributed by Association Films.

Music and Dance

The Bassoon, produced by World-Mirror Realist Productions in association with Educational Foundation for Visual Aids, and distributed by Film Associates.

Drama, Literature, The Motion Picture

Abel Gance, Yesterday and Tomorrow produced by Nelly Kaplan, Cythere Films and distributed by Contemporary Films.

Stories for Children

The Great Toy Robbery, produced and distributed by National Film Board of Canada

Church at Work

The World of Vatican II, produced and distributed by Rocinante Sight and Sound.

Doctrinal and Denominational Topics

The Gospel According to St. Matthew, distributed by Brandon Films.

Ethical Problems

The War Game, produced by Peter Watkins for BBC, and distributed by Contemporary Films.

Fund Raising

The Sun Never Sets, produced by Alleg Film Productions for and distributed by the Muscular Dystrophy Association.

Industrial and Technical Processes

Steel on the Rouge, produced by Lamar Madison Productions for, and distributed by Ford Motor Company.

Personnel and Sales Training

The Trouble with Words, produced and distributed by Westminster Films.

Public Relations—Commercial

Draw Me a Telephone, produced by Peacock Motion Pictures for Western Electric Company and distributed by Sterling Movie, Inc.

Public Relations — Non-Profit

The Road, produced by Vision Associates for, and distributed by, Frontier Nursing Service.

(Continued on page 6)



Philip H. Walton, of Shell Oil's public relations staff, accepts his company's Blue Ribbon Award for *The River Must Live* from Mrs. Robert Flaherty. Looking on is Willard Van Dyke, director of the Film Department of the Museum of Modern Art.

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**Ray, Cott Elected to
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RAY



COTT

CINE, the Council of International Nontheatrical Events, is currently moving hundreds of 1968 "Golden Eagle" selections to overseas film festivals around the globe. There's Edinburgh and Venice, Cortina and Berlin, Buenos Aires and Melbourne, to name a few of the many events which this voluntary U.S. agency is serving with outstanding U.S.-produced factual motion pictures during the months ahead.

A total of 157 "Golden Eagle" selections and 10 CINE "Eagle" films produced by young people are members of this year's "Olympic Team" competing on behalf of U.S. producers and sponsors this year. Results will be celebrated at CINE's annual Awards Ceremony and Exhibition of Films of Merit to be held on November 15 in Washington, D.C.

Leading this group of dedicated film people are a newly-elected group of CINE officers, headed by president Reid H. Ray, former head of the Society of Motion Picture and Television Engineers and a renowned producer (with studios at St. Paul, Minn.) in his own right. First vice-president is the TV Academy's executive director, Peter Cott. New vice-presidents include Charles A. Bement, New York film executive; Ott Coehn, founder of BUSINESS SCREEN; and Emily Jones, Administrative Head of the Educational Film Library Association.

Re-elected vice-presidents of CINE are Charles Dana Bennett, head of the Farm Film Foundation; Ralph Creer, American Medical Association motion picture and exhibits director; Dr. Anna L. Hyer, National Education Association; J. Edward Oglesby, Virginia State audio-

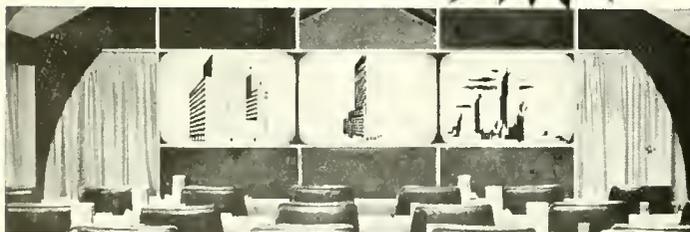
visual education chief; Rev. David G. Poindexter, of the National Council of Churches; and Tom Hope, market analyst, Motion Picture & Education Markets, Eastman Kodak Company.

Dr. Don G. Williams, University of Missouri (K.C.) is CINE's new secretary. Dr. Harold E. Wigren (NEA) and Alfred E. Bruch, head of Capital Film Laboratories, are coordinating director and treasurer, respectively. James E. Culver continues as the full-time managing director in charge of CINE's Washington headquarters office. Mrs. Margaret Chillcutt, administrative assistant to Culver, adds her vast experience in this office at 1507 M Street in the nation's capitol.

This agency's board of directors has also been expanded to include such leading figures as Carl Lenz, president of Modern Talking Picture Service; Peter Mooney, president of Audio Productions; John Kuiper of the Library of Congress; and Ira Thatcher, audiovisual executive and film producer for United Air Lines at San Francisco. Two vacancies for terms on the board which expire in 1970 were filled by Irwin H. Braun of Film Associates (a CBS subsidiary) and O. S. Knudsen, Iowa State University film man. Other one-year terms have been filled by board members Charles E. Reilly, Jr., National Catholic Office of Radio and Television and by Dr. Robert W. Wagner, Ohio State University film executive.

As of this month, some 60 film events around the world will be showing CINE entries in 1968. One of these includes the Experimental Film Festival ("Mission of Youth") to be held in Mexico City from October 18th to the 27th.

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"I am doubly fortunate . . ."

Magdoff Installed As New York FPA President

"The best time to become president of anything is when business is getting better," Sam Magdoff told the Film Producers Association of New York at the group's annual membership meeting, and his installation as president.

"I am doubly fortunate," he told about 75 production principals, "to be elected when we're phasing out of a slow season . . . and also when our organization is attaining its majority." The FPA will be 21 years old during Magdoff's term of office, one in which he pledged to lead the membership in a full realization of its responsibilities as a truly mature and adult organization.

"I think we are all seasoned enough to realize that the clients and agencies we depend on — depend in turn on dealing in a secure market, a safe one," he said. "They require a guarantee of stability as well as quality. They need to know there is a standard. They do not deal with one or two production houses, they deal with a production industry. 'Therefore do not send to know for whom the bell tolls . . . it tolls for thee.' Thou art the other guy. And when business is bad for one of us, you can bet your assets that bell tolls for all of us."



Magdoff urged the membership to work toward building industry confidence in them as a group.

Born in New York, Sam Magdoff was an accomplished still photographer by the age of ten and began experimenting with motion pictures in his early teens. Although he thought he would enjoy camerawork as an avocation, Magdoff chose to carve an architectural career and entered the University of Michigan. However, architecture lost its lure for him ("Something about the depression") and he became a fashion designer instead, later starting his own dress business. The army interrupted this career and after three years in Europe, Captain Magdoff found duty on the fashion front undesirable. His manufacturing business didn't really offer him an outlet for creative talents and he sold it to join a small company doing special effects work in a growing new industry called television.

Magdoff's designing and architectural training were unexpectedly valuable and he was soon a leading film editor. For the next two years he worked happily on 160 animated and live-action commercial spots for CBS, developing the skills which were to make him successful and satisfied in a chosen career. After three years of free-lancing, he accepted a film-editor's position on the Phil Silvers Show. A year later he founded Elektra Film Productions with the late Abe Liss, who had

been director of animation at UPA.

Elektra rapidly developed into the successful studio it is today. Now active in all phases of film making, the firm has recently begun producing theatrical features, featurette trailers and titles as well as television show openings and filmed segments for network programs.

Magdoff's home is a sprawling apartment overlooking Manhattan's Central Park. An inveterate art collector, his walls are hurried with the work of contemporary artists as well as the traditionally famous, including a bronze by Rodin and a lithograph of Toulouse-Lautrec. Altogether, he owns nearly 300 works ("I'm a browser at heart," he admits) and usually spends his week-ends inspecting art and photo exhibits with his wife, Laura. Because she has so little free time of her own (Mrs. Magdoff is a practicing psychotherapist, President and Program Chairman of the New York Chapter of the American Association of Marriage Counselors and an instructor at Columbia University) — among a half dozen other jobs — Sam spends many evenings buried in one of his two ten-foot goose down couches watching TV commercials ("and sometimes the programs, too)!.



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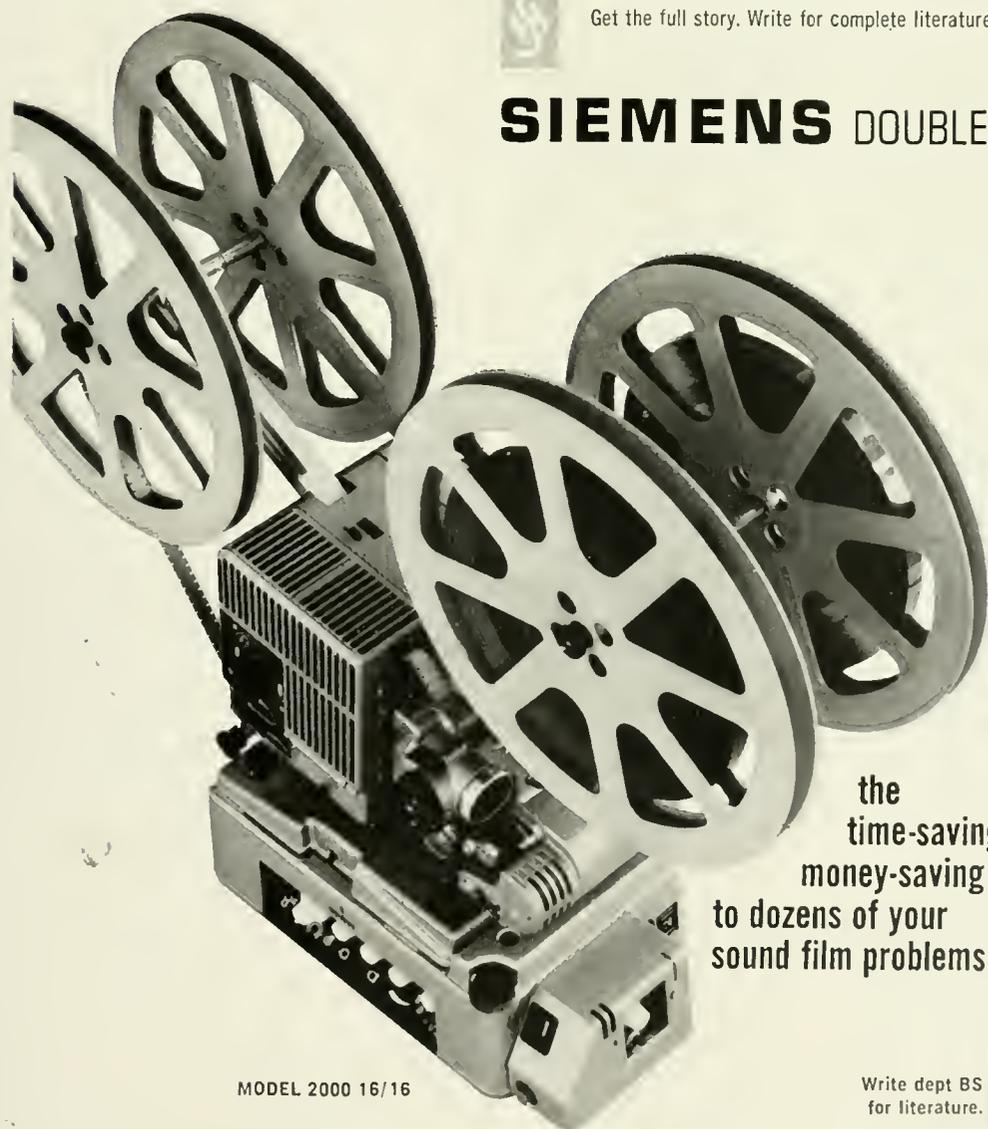
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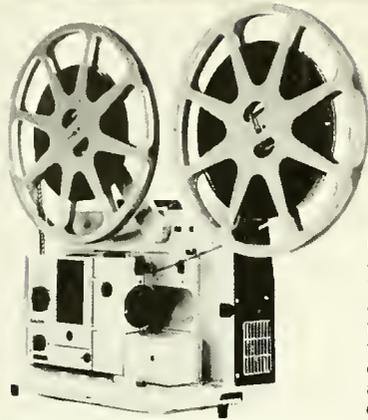
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rate bass and treble controls permit adjusting sound for maximum fidelity. The P6 has a sharp f1.3 lens and powerful 250 watt quartz iodide lamp that team up for brilliant, true-color projection. Its 2000 foot capacity can be extended to 4000 feet, with optional accessory arms. Other accessories include dynamic microphone, accessory speaker system and a choice of lenses from 25mm to 75mm.

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AMA's Education & Training Exposition Slated August 13-15

More than 100 exhibiting companies will participate in the American Management Association's 4th Education & Training Equipment Exposition which will be held in New York, Aug. 13 through 15.

To accommodate these companies, which will occupy about 50 per cent more space than did last year's show, the exposition will move to the larger quarters of the New York Hilton.

The A.M.A.'s conference, covering the same field but starting one day earlier, also will move to the New York Hilton.

Both events are directed to two basic groups. One group, consisting of school and college administrators, includes school superintendents, their assistants, principals and assistant principals, business managers, college presidents, deans, department heads, audio-visual directors and board members.

The other group consists of executives in manufacturing, finance, retail business, transportation, communication, utilities, military and government. These officials are concerned with teaching new skills to raw trainees, with re-training skilled workers in increasingly complex jobs, and developing executives at every level.

Exhibits include computers, computer programs, computer assisted instruction, closed circuit television, cameras, projection equipment, films, film strips and slides, film production services, sound recording equipment, video recorders, playback equipment, tapes and discs, testing materials, programmed courses, textbooks, programming services, demonstration materials, charts, mockups and models, language laboratories, training services, consulting services, lecterns, desks and chairs, and other environmental equipment.

The conference will consider three major aspects of education and training. These are "The Realities of Education and Training," "Rights, Revolution and Remedy—The Three R's Today," "Training and Development for Specific Needs," "New Trends in Education and Training" and "The Individual and Education and Training".

Each of these themes will be developed in a series of concurrent sessions with papers presented at each.

Rapid registration cards for visitors to the show may be obtained by writing Clapp & Poliak, Inc., 245 Park Av., New York, N.Y. 10017. Conference registration may be made by writing the American Management Association, 135 West 50th St., New York, N.Y. 10020.

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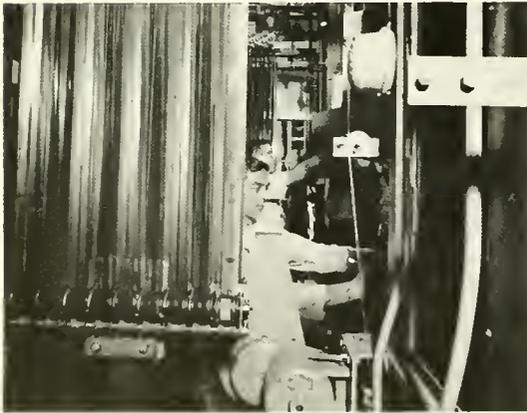
Whether you're thinking about distribution for your next PR film, or simply wondering if you're getting all you could for your present films, you'll find it really pays to have a talk with the man from United World.




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WILLIAM A. PALMER

The \$\$\$ and Sense

Behind Business Film Budgeting

MOTION PICTURES and other audiovisual formats are becoming increasingly apparent and important to the business and industrial communities.

Today's businessman must know how to use audiovisual communications in advertising, public and community relations, education and training, sales and simple reporting. Many larger companies have responded to the challenge by developing in-plant capabilities for producing audiovisual media. Yet, even these larger companies have often found it desirable to look outside of their own firms for help in producing a needed film or other audio-visual presentation.

Because of the growth and importance of audiovisual communications to the business community, it now behooves the manager to appreciate and understand the budgeting of films. Are you getting the benefit of your investment? Are you allotting available funds wisely? Do you spend too much or too little to assure accomplishing your purpose? How do you know how much to pay for what type of films?

For the answers to these and similar questions, we went to William A. Palmer, veteran industrial film producer, and now president of a major industrial film production service laboratory in San Francisco. Palmer began his career as a freelance cameraman shortly after being graduated from Stanford University in 1935. During the next 25 years, he built a major production company which specialized in all above talent and below-the-line production services related to film-making. During that time, he was responsible for the overall production of hundreds of industrial and business films. In 1960, he kept pace with the industry by reorganizing his company to concentrate on technical services

for other producers, both independent and in-plant. The Palmer organization does all phases of finishing operations — film processing, sound recording, editing, titling, animation.

Here are some of the questions that we put to Palmer, and his replies:

Is there a yardstick for what you should pay for the production of a motion picture?

Many producers will quote a yardstick just to satisfy the buyer. The most common quotation is \$1,000 per minute of live action filming. However, the buyer must temper the cost with the intended use. What results do you anticipate getting from your film? How will you use it? How long or how many times will it be used? The answers to those questions should determine the budget of a film and not just the number of minutes that you buy. It is always possible to reduce production costs by modifying production techniques or the presentation format.

Can you compare the value of an investment in a film, say a sales film, to a like rerun that can be anticipated for buying so much advertising?

It's like comparing apples and oranges. The sales manager faced with spending \$20,000 on a film might ask himself if it would reap the same results as \$20,000 worth of well-placed advertising. However, if he does this, he must also measure the cumulative value of the film. When you invest your money in advertising space, it runs, and the investment is gone. However, you can often keep using a film. The cost of a film, therefore, could be allocated over several years.

Are there any special things to look for in measuring competitive production bids?

Generally speaking, a bid should be based
(Continued on next page)

A veteran film producer and laboratory owner tells how to get the most of your allotted budget for audiovisual presentations. From planning and format selection, through measuring bids and final processing, Palmer explains how to get the most mileage for your audiovisual dollar.

business film budgeting . . .

continued

upon half of the costs dealing with 'above the line,' or subject matter, and half 'below the line' or mechanics. The typical producer will be using outside services for most below-the-line services like film processing, sound mixing, etc.; therefore, his profit should come above-the-line — for planning, research, arrangement for photography, and talent.

Occasionally, a producer seeking to become more competitive in his bidding will write off his share of the above-the-line charges and hope to make his profit below-the-line. This is done by cutting corners on production services. Such a practice must affect the quality of the final product.

For this reason, when requisitioning bids, it is a good idea to ask the producer for some itemization. How much of his bid is above-the-line and how much below? Also, ask him to itemize below-the-line costs. If these itemizations vary greatly from other producers, it is a good idea to find out why. Remember, he might be trying to make his profit by cutting corners on the quality of technical services.

Also, when looking at the producer's above-the-line bid, it is wise to see how much he has left you to do. For example, will your staff or ad agency research, write and/or approve the script? If so, what is the cost to you in time and salaries?"

We have heard a lot of talk about super 8 film. Does this mean that we can now save money by producing all of our films in super 8?

Definitely not. Certainly, some films can be originated in super 8 if only a few copies are needed, and if it is best to always project the film in the super 8 format. Duplicating super 8 film results in definite loss in quality of image.

However, the big savings apparent in super

8 lies in the flexibility of presentation, lower costs for large number of super 8 prints, lower costs for super 8 projectors, and the opportunity to show films in the smaller formats in areas not conducive to larger films.

The actual cost of producing a 16mm original is not that much more than an 8mm original — especially in terms of the overall budget. On the other hand, the flexibility and quality gained from originating your film on a 16mm format is tremendous, and top-quality 8mm prints can be made.

What if we are intending to produce most of our own films and we already have super 8 cameras available?

The cost of renting a 16mm camera and any related equipment needed from audio-visual dealers and/or photography shops in your area will make up only a negligible portion of your film budget. It is well worth the investment. A 16mm original will produce better quality 8mm reduction prints. It will allow you to release your film in 16mm format — say to larger meetings, to local television and schools (when appropriate), or to civic groups and club meetings. Furthermore, with a 16mm original, you can easily go back years later, add some new footage, and update your film for any number of new purposes.

We have heard a lot about closed circuit television and video tape. Won't using these production techniques save us time and money for internal audiovisual purposes, say for training presentations?

Some companies have thought this and video tape has the great value of immediate playback. The quality, however, is limited. Closed circuit television limits your presenta-



Bill Palmer urges business film buyers to use 16mm original film in production. "It gives you more flexibility in determining release format," he says, "and, also makes it possible for us to make higher quality release prints."

tion to a small screen. Often, this isn't the best environment for showing a training or informational presentation. This is particularly true when you are showing the information to a large group. Marshall McLuhan points out in his books on the subject that the media is the message. Generally speaking, it is more effective to project a picture on a large screen in a darkened room with few distractions than it is to show the same picture on a smaller screen.

Also, with closed circuit television, you are limited to showing your presentation at fixed times. Yet, it isn't always practical to have everyone stop work at the same time to view a presentation. This approach also suggests the need for a large investment in receivers, since you have a lot of people and a small picture.

There are other problems with video tape. The tape is often unstable in playback and is difficult to duplicate without serious loss. And video receivers or playback equipment are more expensive and less available than film projectors. The common argument is that you can erase and re-use the tape. However, this leaves you without a record. One of the big advantages of film is that you can store the material permanently at very low costs. Because of these considerations, many companies who have invested in video tape production equipment are now finding it practical to make film transfers from the tape originals. The films can then be saved and reshowed at any time. The films can either be used or rented film projectors instead of investing in television receivers and tape playback equipment.

The drawback is that the quality, when making the transfers to film, can be no better than the tape permits, but usually seems even more limited since the film transfer is usually



Conferring with a technician in W. A. Palmer Laboratories, Palmer relates that the solution to a technical problem in a lab could influence the budget of an industrial film.

own up" to much larger screen size than television monitors. A better alternative, now being practiced by some firms that have usually invested in tape equipment, is to use "video" video cameras but record directly to 16mm film and tape simultaneously, using the tape for rehearsal and immediate playback. This retains the film quality of the TV cameras which usually have about double the resolution of the tape playback.

One firm, for example, had been taping messages from top management for presentation to employees. The idea was to keep employees up to date on decisions regarding company policy. Now, with no frills or preliminaries, they film the same presentations and distribute the edited prints to branch offices, where they can be shown in convenient formats and at convenient times.

Can we lower production costs by careful planning, which will reduce the amount of film that we expose?

Generally speaking, film is the smallest expense in your budget. In the long run, it will cost you much more if you don't have enough film to suit a fixed story. To avoid this, we

recommend that producers expose at least 100% more film than they think they will use."

What if we just want to use movies as a training and/or a rough sales tool. Is there any way that we can plan for this without establishing overhead with a producer before we know what we want to produce?

It is always a good idea for firms with complicated or new equipment or services to produce stock, documentary footage. You can train someone on your own staff to do this. For example, you might document on film a major equipment installation, or your machines working at different companies. The cost of the film isn't a big outlay. If it isn't practical to train someone on your staff, technical service organizations such as film laboratories, or film suppliers like Eastman Kodak, can generally recommend reputable local cinematographers.

If you set up a film library of this type, it is important to do two things. First, for the film to be useful, you must set up a

good catalogue of what footage you have in stock. Second, you must arrange to store your original film so it won't be damaged before it can be used.

If you follow these generalizations, you can produce films that fit your communications requirements, rather than making your requirements fit the ideas of a producer. The producer or technical services supplier should actually be the tool with which you shape your message.

We, for example, have had a great deal of experience with many hundreds of films that approached the same problems in different manners. You could go to a producer or a technical supply service and literally say, 'we have this kind of footage in stock and we want to get this message across to this group of people.' Then, the producer or supplier can suggest different creative approaches — i.e. animation combined with live action, etc. — for getting the message across. It is advisable, of course, to see samples of previous work to assure yourself that the supplier can actually do what he suggests.

Then, you are ready to ask for budget bids, and to determine if the film will provide the value that must justify whatever investment that you make.

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OF EARTH AND FIRE

THE MAGIC and artistry of the age-old skills of china and glass making take the form of visual poetry in *Of Earth and Fire*, a new film sponsored by Lenox, Incorporated, producers of fine china and crystal.

The approach of producer Ralph Steiner and director Clayton Galentine was to capture the care, dedication and skill of craftsmen at work at their tasks, allowing the viewer to become completely involved with the visual images.

Far from a step-by-step depiction of manufacturing techniques, the film concentrates on the hands and faces of glass blowers, gilders, decorators, and artisans in one of the few hand-crafted industries still flourishing in the automation-oriented U.S. economy.

Although designed primarily for the classroom, the 20-minute color film has only three minutes of narration, limited to a brief introduction and conclusion. For

the largest portion of the film, the viewer is allowed to comprehend the images without any voice telling him what he is seeing. An original musical score, composed by Irwin Bazelon, and played by members of the New York Philharmonic Orchestra unites the film. Unusual camera techniques combine with a dramatic use of color to convey the quality and beauty of porcelain and crystal from origin to end-use.

Of Earth and Fire, which has been awarded a CINE Golden Eagle for 1968, and is a finalist in the American Film Festival competition, was conceived as an educational film for high school and college home economic students, women's clubs, retail store personnel, and other educational and institutional audiences. It is distributed by United World Films. Public Relations Counselors Ruder & Finn, Inc., supervised production for Lenox.



"This china, this crystal, made lovingly by the people of Lenox whose hands and faces you have seen (above) . . . guided by careful hands, by men and their tools, who can turn earth and fire into china and crystal."

Creativity Theme of IAVA Spring Meeting

PROFESSIONALS ALL in the field of communications within American business, members of the Industrial Audio-Visual Association gathered at the San Francisco Hilton in May for their annual spring meeting. Host for the three-day session beside the Golden Gate was Fred Barker, a-v manager at the California Packing Company and program chairman at San Francisco.

Speaking to the meeting theme, "Hardware and Software," IAVA president William Buch (Lederle Laboratories) summed up the cooperative aspects of this professional audiovisual organization:

"IAVA is a spirit and our roster book evidence of that spirit; a built-in network of co-operation between our member all across the U.S.A. Our two annual gatherings serve as idea producers and provide an opportunity to view and discuss new techniques as well as new ways to use older, proven techniques."

A new slate of officers will lead the association in the coming year. Installed at San Francisco were its 1968-69 president, Frank Stedronsky (A. B. Dick Co.); first vice-president William W. Walton (IBM); second vice-president Lee Coyle (Ohio Bell); secretary Harold Read (Liberty Mutual Insurance Co.); assistant secretary John Skidmore (Union Carbide); Frederic Woldt (Illinois Bell, ret.) continues as the group's executive secretary/treasurer, and John Hawkinson (Illinois Central In-

dustries), was re-elected vice-president, Illinois.

Directors of IAVA include Marshall Wayne (Armour & Co.), for the Central Region; Robert Unrath (Port of New York Authority), for the Eastern Region; John Regan (Pako Corporation), for the Northern Region; and Robert Reiser (Kaiser Industries), for the Western Region. The post of Southern Region director remained unassigned.

G. K. Hall (National Cash Register Co.), serving as 1967 membership chairman, introduced new and re-instated members who were accepted at the annual meeting. They are: Jack Duffy (Kraft Foods); Johna Pepper (Ford Motor Co.); Tom Zarbo (Bell Aerosystems); and John Grember (United Airlines).

Keynote speaker at San Francisco was Waldo E. McNaught, Director of Institutional Operations for the public relations staff at General Motors Corporation, whose talk on "Creativity: It's What's Happening, Baby" set the tempo for discussions which followed.

"We're living in a "revolutionary" age. Never having had it so good, we tend to regard affluence as our birthright, not the product of our toil. Those of us over 40 just don't know enough about what is happening in the world today. The world we made, the world we grew up in, barely seems to exist anymore."

Alluding to the forces behind today's scenes, he singled out America's women as a group to



IAVA President Frank Stedronsky addresses the San Francisco meeting.

contend with. Strongly suggesting that we learn to communicate with them on their new intellectual level, he also spoke of the "revolutionaries" the men who have profoundly influenced the life of mankind.

"We do not live in a revolutionary age, but in a multi-revolutionary time. Everything is caught up in this whirlwind of change. Our challenge then, not only as philosophers but as practical film makers, is to learn more and more about what is really going on . . . and how all the multi-revolutions of our time may be made to work together for good.

"A fine creative film can carry the message, no matter what it may be, better than any medium now available to man. It can teach or record. It can help act for good or for bad. It can help man to dream. Apathy, not stupidity, has always been the enemy of progress. As we destroy apathy in ourselves, we will learn that 'creativity is what's happening, baby.'"

William Szabo, designer and engineer whose work was notable at Expo 67 and at the New York World's Fair, among the many fairs, expositions and industrial a u d i o v i s u a l installations for

which he was responsible, spoke on "Audio-Visual Engineering — a Keen Discipline." In substance, he noted that the design of many audiovisual facilities turns out poorly because they derive from "cookbook" solutions or are tied to existing equipment systems. Fundamentals are often ignored and sound engineering criteria have been violated.

After discussing some of the theoretical and practical aspects of audiovisual communication he concluded by stressing the importance of detailed pre-planning and of involving all personnel, both internal and external, who have responsibilities in planning and design, construction and audiovisual presentation. Present head of his own company, William Szabo Associates in New Rochelle, N. Y., his more recent work can be seen at San Antonio's HemisFair.

Bill Palmer drew from his decades of experience in this medium as he discussed film vs. tape, their inherent differences and their compatibility. He also demonstrated tests conducted with the Ampex Corporation at Redwood City, Calif. in which one and two-inch video tapes were transferred to 16mm motion picture film and one-inch color videotape transferred to Super-8 color film. It was generally agreed that film transfer quality was remarkably fine in all these examples.

The annual banquet ceremonies included presentation of a plaque to outgoing president Buch "for his achievements and service to IAVA." Ian McLaughlin, director of marketing, personnel and training for the DeMonte Corporation was the speaker at that evening event. He spoke frankly and with real meaning on "the audiovisual man's responsibilities to his company, management and to himself."

IAVA's 1968 fall meeting will be held in Dayton, Ohio.

Miss San Francisco 1968, Madeline Hines, welcomes IAVA delegates (l. to r.): Frank Stedronsky, president; Edward L. Carroll; William H. Buch, past president and Fred Barker, program chairman. The group's annual Spring meeting was in San Francisco.



IAVA officers include (l. to r.): Robert F. Unrath, director eastern region; Lee Coyle, second vice president; Frank Stedronsky, president; Frederic J. Woldt, executive secretary-treasurer; Harold N. Read, Secretary; and Robert E. Reiser, director western region.



PEOPLE.

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*Excerpted from an interview with
Young by Association Films.

The Panacolor Motion Picture Magazine

A dramatic new way to reach people with

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Here at last is a simple, reliable and original way for everybody to use sound motion pictures more conveniently and effectively than ever before. A system that is generating tremendous excitement because it stimulates imaginative and economical uses of motion pictures and greatly advances the art of Audio-Visual Communication.



Two Hour Capacity Film Magazine

Each Panacolor Magazine can contain a single full-length sound motion picture or as many as 6 different subjects, each up to 20-minutes long. Just one Panacolor Magazine (which measures only 6½" x 7" x 4") holds the equivalent of eleven 400-foot reels of 16mm film.

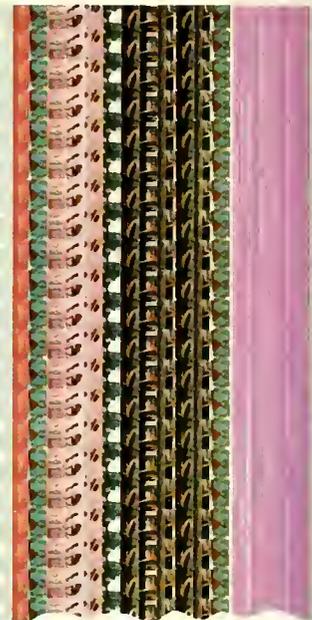
It holds a reel of film, not an endless loop, and can be stacked on a library shelf as conveniently as a book, with an easy to read label for identification and list of contents.

Its compactness and light weight greatly reduces costs for storage, shipping and handling. Molded of high impact styrene, the Panacolor magazine is shock and shatter resistant.



Simple Push-Button Operation with the Only Fully-Automatic Reel-to-Reel Magazine Projector

Just place the Panacolor Magazine in the projector, press a button and you have instant access to any one of several subjects in the magazine. No threading or rewinding. A remote control lets you reverse or "stop motion" to study single frames. With the Panacolor Projector you can show motion pictures on a built-in, 7¼" x 10½" RP screen, an optional 12" x 18" RP screen, or on any external screen.



Economical Film Format Reduces Print Costs Significantly

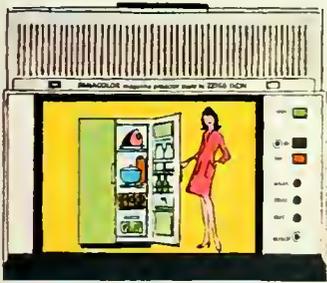
Because the Panacolor System prints pictures and optical sound tracks "12-up" on Kodak 70mm film we require only 300 feet of film to reproduce two hours of sound motion pictures. This results in important savings in release print costs as well as dramatic reductions in library storage space, and shipping and handling charges.



n Picture System: precedented convenience and economy.

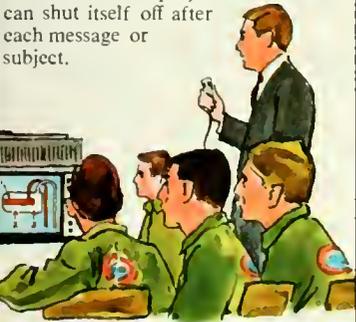
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Unlimited Applications for Business, Government, Education and Entertainment



An Effective People-Selling Machine

Sales and Demonstration films promoting multi-product lines and/or corporate institutional messages can be combined in a single magazine for presentation at the "Point-of-Sale." Push-button selection provides instant projection of your prepared message. The film is never handled and the projector can shut itself off after each message or subject.



A Versatile People-Training Machine

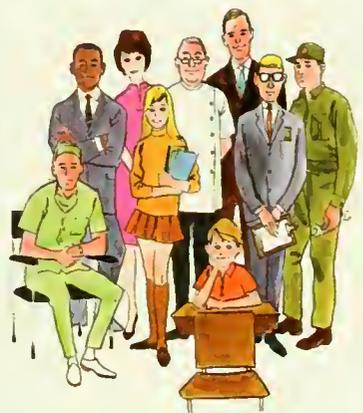
The Panacolor Magazine Projector is equally simple to use for individual, small group or classroom training programs. Exclusive reverse and stop-motion features permit instant review of scenes or prolonged study of single frames for better learning. *And only with the Panacolor Projector can you study motion pictures frame-by-frame or in slow motion.*

A Dramatic People-Stopping Machine

When used in plant lobbies, exhibits, airports or other high traffic areas, the Panacolor Magazine Projector faithfully and reliably will present filmed programs for information, public relations, plant tours or entertainment.

A Most Revolutionary Educational Aid

Panacolor's exclusive magazine concept has many applications in the classroom and library. Students and teachers will find it easier to use than a phonograph. Earphone attachment allows private study.



The New People-to-People Communications Machine

Use your imagination. Where can you use sound motion pictures to communicate with employees, prospects, students or other groups? To reach repairmen, doctors, patients, traveling salesmen, tourists, store shoppers, etc.? Who is it you prepare catalogs, training manuals, displays, circulars, motion pictures or sales brochures for? Now with imagination and the Panacolor Motion Picture System, you can communicate more efficiently. It's as easy as pushing a button.



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The Panacolor System: The Newest Dimension in Motion Picture Projection.

Any 16mm or 35mm Motion Picture Production can be reproduced in the Panacolor Format and packaged in a Panacolor Magazine for Automatic, fool-proof projection that is as easy as playing an LP record on an automatic record player.

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1 Two hour capacity film magazine.

BENEFITS: A single full length feature or as many as six different subjects may be programmed in a single magazine.

4 Pictures and sound optically printed in 12 rows on Kodak 70mm film.

BENEFITS: Printing 12 up reduces print costs importantly.

5 Two-way projection. On built-in rear projection screen or any external screen.

BENEFITS: Individual and sn all groups can use built in screen in lighted rooms. Large groups can see picture on big screen in darkened room.

6 Film is capstan driven. There are no drive sprockets or pull-down claws.

BENEFITS: No wear and tear on film perforations. No annoying projector noises.

2 Push-button selection.

BENEFITS: Permits instant selection and projection of any subject in a magazine.

3 Fully automatic reel-to-reel projection. No threading. No re-winding.

BENEFITS: Not an endless loop. No special treatment of film required.



7 Film travels at a constant speed of 30 feet per minute (at 24 frames per second sound speed).

BENEFITS: Superior sound quality, comparable to 16mm sound film which travels at 36 feet per minute.

8 Remote control for stop-motion, slow motion, and frame-by-frame projection in forward or reverse.

BENEFITS: Scenes and/or single frames can be repeated for emphasis and studied or discussed in detail.

Power Input: 110 volts 60 cycle A.C. Dimensions: 22" deep x 18" wide x 15" high. SOUND SYSTEM: All transistor 4-watt hi-fidelity amplifier with built-in 3" x 8" loudspeaker. PROJECTION LAMP: New design Quartz-Iodine 12v., 100w, 2-pin base lamp. The Panacolor Magazine Projector is manufactured and guaranteed by Zeiss Ikon AG, West Germany.



For further information, contact:

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SPONSORED FILMS AND RACE RELATIONS



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Nature of Business _____

By **WHITNEY M. YOUNG, JR.***
 Executive Director
 National Urban League

"Today's new breed of businessman . . . knows that business has a role to play in our racial dilemma . . . Industry ought to be using its tremendous communications facilities to educate people . . . it might not be a bad idea if more companies told the public just what they're doing in the field of race relations."

THE INDUSTRY-SPONSORED motion picture could be one of the most powerful forces in bettering race relations, up-grading the education and employability of the Negro, and bringing about a true understanding of what ghetto life really is.

For more than half-a-century,

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And, by contrast, I recently saw a TV special that dealt with Jesse's return to Berlin a generation later. This time 50,000 Germans cheered him wildly in the same sports arena where Hitler had shunned him.

Without rancor or bitterness, Jesse described his feelings on that memorable occasion 32 years ago. It was a heartwarming commentary and a splendid example of how film can be used as a powerful persuader for good.

I don't mean that we should mathematically apportion our casts and use 'Negro situations', but rather make films that Ne-

groes will honestly relate to. I have a feeling that many black people feel excluded from what might be a worthwhile and useful viewing experience.

Since many young Negroes will be working for American industry, why not a series on job opportunities, perhaps jointly sponsored by industrial or business associations? This might be a job for the NAM, Chamber of Commerce or the Jaycees, the youthful organization that does so much to better the image of the young businessman.

I would like to see a film on the importance of reading. Too many young people, black and white, don't fully appreciate that reading is the most important skill a man will ever have. As employee relations directors know, many persons are unemployable because they can't even read want-ads, what's more fill out job applications. Aside from reading as an essential for securing and keeping a job, it brings untold pleasure.

Prominent Negro authors and playwrights might appear in the film, with reference to other Americans who have been avid — and successful — readers, such as John Kennedy, Theodore Roosevelt, and Abraham Lincoln. Other films might profile Negro scientists, servicemen, technicians, artists, office workers, and, yes, successful businessmen.

I'm pleased that so many businessmen have responded to the needs of the Negro. They seem to be following the advice that Justice Brandeis gave many years ago: "Unless our financial leaders are capable of progress, the institutions which they are trying to conserve will lose their foundation."

Today's new breed of businessman understands this. He knows that business has a role to play in solving our racial dilemma. He is socially conscious, better educated, more enlightened, and better trained than the businessman of any other period in our history.

(Continued on next page)

*Excerpted from an interview with Young by Association Films.

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SPONSORED FILMS AND RACE RELATIONS



By **WHITNEY M. YOUNG, JR.***
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"Today's new breed of businessman . . . knows that business has a role to play in our racial dilemma . . . Industry ought to be using its tremendous communications facilities to educate people . . . it might not be a bad idea if more companies told the public just what they're doing in the field of race relations."

THE INDUSTRY-SPONSORED motion picture could be one of the most powerful forces in bettering race relations, up-grading the education and employability of the Negro, and bringing about a true understanding of what ghetto life really is.

For more than half-a-century, business and industry have made effective use of this great communications force, explaining corporate philosophy, championing the free-enterprise system and, yes, even selling products. Why not use it in time of crisis to help this troubled society achieve justice and equality for all its citizens?

I single out the sponsored film because industry has the wherewithal to produce the kind of films that can motivate, educate, and give young Negroes pride in their potential productiveness. Or, in simpler terms, pride in themselves.

Movies have long been a powerful persuader — for good and evil. Herr Goebbels realized this and even did his best to minimize Jesse Owens' track feats in the 1936 Olympics. Fortunately, the camera eye and Mr. Owens' superlative skills defied Goebbels' attempts to make it an all-white Olympics!

And, by contrast, I recently saw a TV special that dealt with Jesse's return to Berlin a generation later. This time 50,000 Germans cheered him wildly in the same sports arena where Hitler had shunned him.

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(Continued on next page)

*Excerpted from an interview with Young by Association Films.

films and race relations . . .

continued

He knows, too, that if industry is to continue to prosper, the problems of the cities must be solved. The future of business, to put it simply, is where the people are. A welfare-dependent individual often has neither the will nor the wherewithal to become a productive citizen.

World War II proved, as never before, that men can be taught by films a multitude of skills and specialties, from instrument flying to intelligence training. What's more, films can motivate and inspire. And, believe me, many of our young people need inspiration.

But movies *must be honest*. Today's young person is more cynical, skeptical, and suspicious than we were. He's learned these things the hard way. Yet, be-

cause he's tougher, more resilient, more questioning, industry has a great opportunity to make films that really do battle, come to grips with ideas and ideologies.

Since I'm not arguing for "Negro films" *per se*, I would like to make it clear that industry's contributions to easing racial strife can be directed toward all of America.

As I said in a talk last fall before the life insurance industry: "It (industry) ought to be using its tremendous communications facilities to educate people about the results of racism and the need for renewal of our cities." This means making films, for public consumption, that show life in the cities, the degrading, demoralizing effects of racism, and the importance — if America is to

survive — of bringing the minority citizen into the total American community.

Because of industry's expertise in public relations, it might not be a bad idea if more companies told the public just what they're doing in the field of race relations.

I'm thinking of those companies that have 'adopted' schools for the training of unemployables in ghetto areas, have poured millions into slum building programs and have taken other positive steps to help alleviate conditions.

While I advocate more films that young Negroes can identify with, I do not mean that industry should make films that will be shown in ghetto schools and situations only. White Americans need to be educated, too.

"The Urban League's own films, *A Morning for Jimmy*, and *The Road Ahead*, have had an amazing run in schools, community organizations and on tele-

vision. According to Association Films' latest figures, they have been seen by over 40 million persons. I would say that a large percent of this viewership is non-Negro.

Because film is so effective a communicator, it should be used to bridge the communications gap that exists between black and white America. I remember a documentary from "The Twentieth Century" TV series that dealt with integration in the armed forces. One scene in particular stayed with me. In it a hardened Marine major tells an interviewer that there's little room for discrimination or prejudice under fire in Vietnam, and that color has no meaning when the VC's are on the next hill. This brief vignette told, better than a million words, what the whole thing's all about, that men must be accepted as men. It's a lesson for America — in black and white. •



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CAPPING YEARS of planning and construction, Reela Film Laboratories this year opened its new, expanded facilities in Miami.

According to General Manager Ted Sack, Reela is now the most completely equipped full-service motion picture laboratory in the Southeastern United States.

In the heart of Miami on south Florida's "Gold Coast" the ultra-modern two-story Reela Laboratory contains 20,000 square feet of the latest and fastest motion picture post-production equipment available.

Among the many types of processors acquired from the Hi-Speed division of Artisan Industries is a specially designed positive negative color processor. An exceptional drive system enables extremely quick changes between varying sizes and perforation formats. There is no delay. Any and all gages of Eastman color can follow each other in rapid succession through the processor.

The Ektachrome processor easily can handle both commercial and high-speed emulsions. Sulfide application takes place at an extremely high speed. Film not under low lighting conditions can be "pushed" in processing with the same speed and accuracy as film shot under normal conditions.

The black and white spray processors, originally designed to run between 50 and 60 feet per minute, are running well beyond that rate as a result of a special spraying system which also enables maximum recovery of hypo and silver. The entire operation is performed at elevated temperatures.

The black and white reversal processor is in constant use preparing local and network newsfilm. Reela is ready to serve television newsmen with rush service preparing the forthcoming Republican National Convention.

Complete producer services

The processors and Bell & Howell Model C additive color printers daily can spin out several hundred thousand feet of black and white, and color 16mm and 35mm film.

Complete producer services are also available in the same building.

The new Reela sound department has two screening/post-recording studios. Xenon equipped projectors for 16mm and

Serving a growing market . . .

Reela Labs Complete Expanded Full Service Miami Facility

35mm film are coupled with the latest RCA sound equipment for selsyn interlock screening and mixing.

Four complete music libraries are on hand in a separate facility using its own projection equipment for scoring and sound effects.

Five equipped editing rooms, a dubbing facility for lease, a video tape-to-kinescope transfer facility, and a still photo lab are all available in the same building.

A sound stage is still maintained for producers working in the area. It includes air conditioning, dressing rooms, complete lighting equipment and a scenery dock.

Ultra-sonic cleaning, high-speed inspection projectors, and a machine shop for quick maintenance leave nothing to chance in truly complete facilities.

The building which houses all of this equipment is as modern and efficient as the equipment itself. Modular air conditioning ensures rigid control of temperature and humidity for each depart-

ment. A Cambridge Electro-Flo filtering system keeps the air free from impurities. Clean-room conditions are assured.

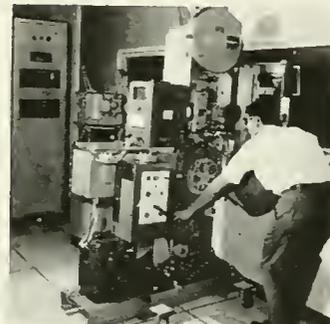
Among the services offered under the Reela roof are sound recording, mixing and transfer, animation, titling, complete black and white and color processing, edge numbering, editorial and matching facilities, interlock screening, and printing for release. Films are not "farmed out" to other labs; every operation is performed by Reela.

Manning the company's new facilities are industry veterans including: Lab Manager Hal Burnett, a veteran of 20 years previously with Movielab and Color Service; Production Manager Al Dempsey, former TV news cameraman and independent writer/director; Les Heir, head expediter in customer services; and Technical Director Trev Wilson, who has in the past designed and established laboratories and systems for major corporations involved in space research.

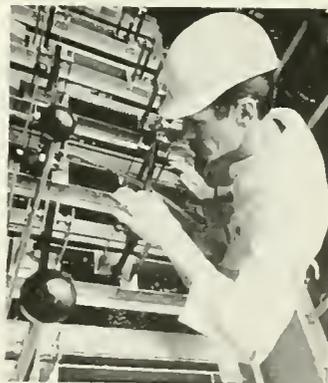
Typical of Reela's continuing attempts at innovation directed toward improving service is a system now under development which will enable a Bell & Howell master computer tape to be used with a Reela color additive head. This will mean that a tape cut for 35mm negative can also be used to make a Bell & Howell high-speed contact print or a 16mm reduction print.

Anticipating a big future in educational, governmental, and industrial films Reela is planning for further expansion.

Sack says, "We are not going to forget about the small producers. During the color explosion many of them were forced into the background by some labs. We are big enough to handle the smallest producers as well as the giants with personal service." •



Xenon equipped projectors are coupled through selsyn interlock to the optical and magnetic dubbers.



Technicians keep constant check on film through post-production phase to ensure maximum quality control.



Four heads on this modified Ampex 1/4 inch tape recorder enable it to pick up any type of synch pulse for perfect playback synchronization with 16mm or 35mm magnetic or optical direct transfers. The equipment is enclosed in humidity and temperature controlled booth.



A special drive system enables rapid format changeover in ECO ME-4 positive/negative processor.

"Instant Replay" Improves Training, Evaluation

Munsingwear, Inc. is using videotape recording to modernize its training and initiate new techniques in evaluating individual performances of sewing machine operators.

VIDEOTAPE RECORDING is providing a new peek into the undergarment world. And officials of Munsingwear, Inc., say they like what they see.

Munsingwear has adopted videotape recording with variable slow motion to modernize its training program and initiate new techniques in evaluating individual performances of sewing machine operators.

Company spokesmen say Munsingwear is the first firm in the undergarment production industry to use the instant replay method.

At the Hamilton, Alabama, headquarters plant of the company's Lingerie operations, management is using an Ampex closed circuit television system. It was phased into the training operation last December, has since been employed in performance rating for engineers' training, and more recently has circulated among the division's three plants, allowing the trading of new ideas on procedure and production technique.

"The videotape recording package is really doing the job we wanted," said Lingerie Division production manager Murray Nichols. Officials at the Men's and Boy's Division in Minneapolis, Minnesota, were prompted by the equipment's performance to order identical units for their Ashland, Wisconsin plant, where it is aiding employee training.

Munsingwear's recorder-camera-monitor

ensemble (at about \$6,100) is little brother to the high-cost equipment employed commercially in nearly every television studio in the country. It consists of an Ampex Model VR-7500 videotape recorder, Ampex CC-6007 closed circuit television camera and Ampex-modified TR-821 21-inch television monitor. The VR-7500, introduced last year, is the first moderately priced videotape recorder to include double-track audio and slow motion features.

The slow motion capability is clearly the magic in training by video tape, in the opinion of Lingerie's training director, Miss Vernetta Scott.

"A sewing machine operator may work so rapidly, it is difficult to watch her movements with the naked eye. With videotape recording we can slow down the action and analyze it."

In typical training use at Munsingwear, the camera and videotape recorder are placed on the floor among the sewing machines.

Training managers first televise the work of a new employee, then record more experienced operators on the same tape. The results, available immediately, can be played back at any time on a central television monitor located in a training office. Trainees view the replay and compare their own performances with those of the skilled operators.



Munsingwear training director Vernetta Scott focuses television camera on Mrs. Geneva Williams so that her performance on the sewing machine can be recorded and shown later to evaluating engineers.

Combined with video portion, the double track audio segment serves an equally important purpose. "The trainees hear the hum of the machines," chief engineer Charles McKeller said. "This acquaints them with the shop noise and trains them to judge the speed of the machine by the sound of the motor."

Two Variations

Two narrations accompany the picture according to McKeller. A trainer explains the experienced operator's movements and the engineer's voice inserts, at appropriate intervals, a detailed description of the combined functions of operator and machine.

In many cases, experienced operators also view the replays and study their motions. Determine how speed and efficiency can be improved. "It's not enough to tell even an experienced operator what she is doing wrong," Rollo Scott said. "It's much better she can see and analyze each of her movements."

"Our operators are paid on a piecework basis," Scott added. "They are eager to increase their productivity. By studying the replays they have been able to do just that. When we started using videotape recording equipment the operators considered it a 'gimmick'. Now they see it as a money maker for them."

But the piecework system requires careful control, according to McKeller. He said he often sits in on a viewing session with evaluating engineers who observe video tapes of operators to assess rates of output. "I can see



Munsingwear industrial engineers Jack Pollard (left), and Leo Green, evaluate a sewing machine operator's method, recorded moments before and played back with a videotape recorder. The engineers' ratings are then compared to assure consistency in rating.

they rate a one-hundred performance as a one-hundred performance. If not I tell them about it."

While using videotape recording for the training and evaluating functions, managers have discovered its value in communicating new ideas between plants. When one plant adopts a new machine or develops a better way to do a job, the innovation can be "played-out" before the camera, recorded on tape and viewed at the other plants, as the equipment makes the rounds among the division's facilities.

In one case, production supervisors learned that operators were not performing the clipping operation at the proper time in the making of slips and petticoats at the Hamilton plant. The clipping technique at the Guin, Alabama plant was "borrowed" via video tape and, once put into practice at Hamilton, helped boost production.

Scott watches the progress of the equipment's applications with special interest, for he had much to do with the adoption of



Training director Vernetta Scott switches videotape recorder to slow motion replay so she and sewing machine operator can observe more closely the replay of just-completed performance.

videotape recording by his company. He commended company management for "the forward thinking that led to purchase of this

equipment. We are definitely doing some pioneering work in this area."

Munsingwear is now investigating new and broader uses for videotape recording, according to McKeller. "In the near future we may study whole departments by video tape, rather than observing employees one at a time." He also sees the possibility of videotaping lectures for instant replay viewing by supervisor trainees.

A valuable tool

Scott considers videotape recording "a valuable two-way communication tool. Top-level people can learn what is going on in the plant and, in turn, communicate back to line employees."

The equipment also can be used to prepare new employee orientation and sales training programs for marketing personnel.

Future plans may include adoption of videotape recording by the Bra and Girdle Division in Texas, and color conversion equipment for the present units. •

THE IMPORTANCE of communications in the daily activities of local, state and federal law enforcement agencies is shown in the film *The Good Guys Are Faster*, just released by the Bell Telephone System.

Much of the action takes place in and around Phoenix, Arizona, with scenes involving the Arizona State Highway Patrol and the Bell System Law Enforcement Teletype System located in their headquarters. The Phoenix Police Department and the El Paso, Texas Police Department also play an important role in the film with action involving the complaint rooms where calls from the public are received, the dispatch room, and a briefing session of patrolmen.

The Good Guys Are Faster looks at what goes on behind the scenes. It shows how the officer on the beat is backed up by men and machines to keep the "good guys" a step ahead. Law enforcement is made up of people pulling together in a system of command and procedure.

The entire production was done on location with real settings providing the backdrop for the film. A good deal of the footage was photographed in moving automobiles with live action and sound. The cast was comprised of a combination of professional actors and actresses, actual law enforcement people and Mountain States Telephone Company employees.

The Bell System message that

Film shows communications make sure . . .

The Good Guys Are Faster



Quick response to his query enables patrolman to get positive verification that the car is — in fact — stolen.



Rapid law enforcement communications gives the good guys the vital information to head off the bad guy in a stolen car thousands of miles from the scene of the crime.

information, organization, and people are linked across the continent in a unified web by communications, compressing distance and shrinking time is thoroughly established in the short, entertaining film, enhanced by the beauty and panorama of the Arizona desert.

The Good Guys Are Faster

was produced by Susan Wayne of Gotham Film Productions, of New York. Distribution of the 13½-minute color film to television stations will be via Sterling Movies. Law enforcement agencies and interested civic groups may receive prints on free loan directly from the Bell System companies. •



Radio dispatch room in Phoenix Police Headquarters is typical of the kind of law enforcement communications that assure that the good guys are and remain faster.

WE HAD AN IDEA

Alcoa sales film on aluminum packing humorously and creatively shows the benefits of the use of aluminum in modern packaging. Even the package colors and shapes add to the cinematic impact.

AN ORIGINAL and unique sales presentation has been winging around the country delivering an impressive message with varying emphasis to Alcoa Aluminum customers in various locations.

A gleaming aluminum DC-7 flies to vicinities holding concentrations of Alcoa's customers or potential customers. The plane's interior has been stripped and refitted as a showroom displaying uses of aluminum the company wishes to put forward at the particular time and place. Handfuls of those whom Alcoa wants to reach are then ushered up and around a circular boarding staircase (also aluminum, of course) into the plane, where, as a starter, they are shown a presentational film. A sort of non-flight presentation.

To justify so ambitious a build-up, the film had better do the job. This year's film, *We Had An Idea*, was produced by Audio Productions, Inc., and coordinated by B. B. Randolph, manager TV, radio and motion pictures, of Alcoa, with Ketchum, MacLeod and Grove of Pittsburgh. It was aimed at displaying to supermarket management the kind of promotional efforts Alcoa was making in all media for its packaging division, and re-emphasizing Alcoa's packaging leadership through reference to past accomplishments and capabilities for additional uses of aluminum in food packaging. To do this, it was necessary for Audio's team, director Frank Burns, cameraman Mike Zingale and editor John Barnard supervised by Louis Mucciolo to blend

existing footage, graphics, TV commercials and TV program excerpts with new footage and new graphics to form a continuity. A unifying original score helps to meld these elements into an organic cinematic whole.

The result is a fast, often funny and visually explosive hymn to aluminum packaging. Director Frank Burns, a known master of broad knockabout comedy in television and film, milks the mugging gifts of an unknown (sadly) comedienne to creatively



"Old fashioned jar covers are bad for the supermarkets, good for olive swipers," notes the film.



The easy-open gadgetry of modern cans and packages is of itself interesting to watch in close-up operation.

bottles and jars are "easily opened" in any number of fascinating ways, with the cinematic bonus of inventive use of the forms and colors of the packages. Most of the easy-open gadgetry is of itself visually interesting to watch in close-up operation, and full advantage taken of the geometry of many of the lustrously sheenful metal containers. Some of the shots consciously grouping these containers in a series of moving patterns are of a sophisticated composition and color scheme that deserve the term "art."

Montage from commercials

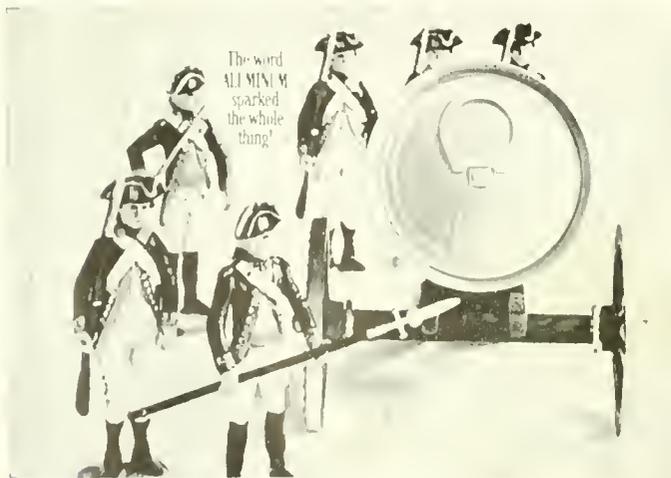
catalogue the horrors of non-aluminum, pre-aluminum packaging and the post aluminum ecstasies of twist-off bottle caps, handy dip containers and easy-open can covers. The message is unashamedly straightforward.

First, the lady, in a transport of grimacing guilt, sneaks an olive from a jar on a supermarket shelf and gobbles it down. Moral: Old fashioned jar covers are bad for supermarkets, good for olive swipers. Later, the same lady, opening a pre-easy-open beer can, comes up with a faceful of dripping foam. Moral: Old type beer cans are bad too. Still later, in a scene reminiscent of Harpo's famous bean-eating bit from 'Room Service,' she shovels a huge feast of aluminum-packaged dips and dip carriers into her mouth, with expressions of sheer delectation. Moral: Aluminum packaging is good.

Interspersed with the scene of our mugging lady, a panorama of aluminum cans, boxes, bags,

We Had An Idea effectively punches home the fact that Alcoa is providing a great deal of promotional support for its packaging. It does this by zipping through a montage of shots from TV commercials, Alcoa-sponsored sports events and animated graphics of an Alcoa consumer promotion. The linking in these diversions with the footage on packaging, all then organized around the episodes featuring our comedienne-housewife, makes the hard-sell go down with soft-selling ease.

Seemingly, it would be a hard-boiled supermarket manager or man who could resist the suasion of Alcoa as put onto the screen by the Audio team. The aluminum packaging story is well told.



The film shows that Alcoa is providing a lot of promotional support for its packaging through a montage of shots from TV commercials, Alcoa-sponsored sports events and animated graphics from a consumer promotion.

SOUND MOTION picture projector with a compact hand-held, two-hour capacity magazine that permits instantaneous button selection of any one of six subjects was unveiled recently by Panacolor, Inc. The new concept promises to broaden the field for motion picture projection in business, industrial, educational and governmental fields. The Panacolor projector incorporates a number of innovations in the state-of-the-art. It is the first to offer a capstan drive together with a new advance in prism optics. This "tape recorder" drive permits operation of the projector with an exclusive remote control for forward, reverse, stop motion, frame-by-frame or slow motion viewing.

The capstan drive differs from conventional motion picture projection in that it does not pull the film down frame by frame with a claw action, but passes it horizontally and continuously before a revolving prism producing the "shutter" action.

Leading up to this development, many experimenters in past years have proposed and actually produced models of projectors using prism optics, oscillating mirrors and other devices including a so-called "drunken claw drive" to replace the claw pull-down and intermittent movement, but none were able to provide the image quality to which viewers had become accustomed.

In 1963, Dr. Leon W. Wells, president of Panacolor's wholly-owned subsidiary, Panacolor Research, Inc., together with optical engineers at Zeiss Ikon-Voigtlander, West Germany, developed a unique "prism core" assembly by cementing 12 symmetrical lens elements to an optical prism.

With this assembly as its "heart" Dr. Wells designed a continuous capstan driven transport mechanism similar to those employed in tape recorders, with their high degree of reliability. With no drive sprockets or claw pull-downs to apply stresses on the perforations, print life is now said to be greatly prolonged.

A further advantage claimed of this transport mechanism is its quietness since it eliminates the sometimes distracting noisiness of conventional claw-action projectors. Use of a low-voltage 100-watt halogen lamp also avoids the need for a blower, and its noise.

The Panacolor Magazine Motion Picture

May broaden field of projection

A NEW Projection System

System's revolutionary aspects lie in the creation of a new film format and large capacity storage magazine to provide automatic reel-to-reel projection of up to two hours of film with no threading or rewinding. Reel-to-reel projection makes the Panacolor magazine the only cartridge to provide reversal features. This is accomplished by printing 12 rows of picture images and 12 rows of optical sound lengthwise on Kodak 70mm film. Each frame approximates the area of the new Super 8 format which is about 50% larger than standard 8mm. The film is projected at 24 frames per second, but since each frame travels lengthwise, a speed of 30 feet per minute is achieved, resulting in sound reproduction quality comparable to 16mm optical sound. The capstan drive eliminates looping and improves the smoothness of the sound.

The 70mm film is specially perforated by Eastman so as to provide synchronization of the optical faces of the prism core assembly with each frame. Since each film carries only two rows of perforations and 12 rows of pictures and 12 rows of sound tracks, 93% of the film area is used for audio-visual information storage as opposed to 60% of the film area on 8mm film.

As a result of such economical film usage, plus high speed printing and processing of 12 rows of pictures and 12 rows of optical sound simultaneously with one pass through the printer and processor, the potential of truly low cost release prints by volume production can be achieved. It is now estimated that based on orders of 100 or more, cost of film plus printing and processing can be brought to approximately one-half that of 16mm film. At a printing speed of 150 feet per minute, a 30-minute film can be printed in 30 seconds. And unlike "dual" or "quad rank" printing of 8mm and Super 8 film which must be precision slitted after processing into individual strips for packaging and projecting, Panacolor's 70mm prints are cartridge and projected with no extra handling. (Panacolor has contracted with Du Art Film Labs to print and process the 70mm Film.)

The increased use of motion picture projectors for teaching and training have created a need for forward, reverse, stop motion, frame-by-frame projection and slow motion to provide repeat and review capability. All of these features are provided for the first time by remote control for greater accessibility and convenience.

Other features built into the Panacolor projector include "two-way projection" — the ability to project on a self-contained 7¼ x 10½-inch rear projection screen, or by turning a knob, onto any standard screen



Panacolor Projection System boasts impressive versatility. It offers "two way" projection, either on its built-in rear screen or onto any standard front screen for large group showing. It is also easily adaptable to closed circuit or off-the-air TV reception since its prism system eliminates the shutter system, which in conventional projectors must be synchronized with the TV scan rate.

for large group showing. A larger, attachable 12 x 18-inch screen is also available.

Although the Panacolor audio-visual system is basically a motion picture film medium, it is readily adaptable to closed-circuit or off-the-air TV reception since it has no shutter mechanism (or flicker) which in conventional projectors must be synchronized with the TV scan rate.

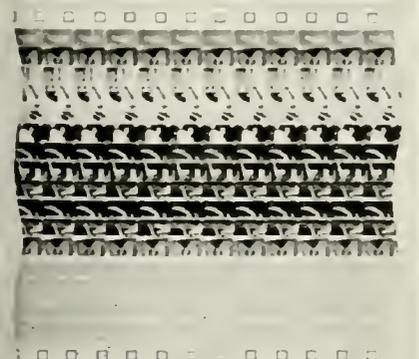
One of the most valuable features of the Panacolor system is the storage capacity and rapid retrieval of audio-visual information provided by the multi-row format and the Panacolor magazine. Up to 120 minutes of sound motion pictures may be stored in a single magazine requiring no film handling.

To operate, the magazine is placed on a spindle, a safety cover is closed, and by pressing the "start" button, the film leader is automatically threaded onto a take-up reel.

A single magazine may contain as many as six different film subjects, and any one of them may be projected instantly.

As it is a reel-to-reel system, ends of the film are not spliced together into a continuous loop, and there is no rubbing of film layers against each other. The film is projected which traveling in both directions. Changeover and reversal at the end of each ten minutes of running time takes only 2.5 second. At the end of the film, after 120 minutes, the projector shuts off automatically. No rewinding is necessary.

A single Panacolor magazine load of 300 feet of 70mm film contains over 230,000 individual still frames. Almost a quarter of a million pages of information can be stored in a single magazine. The technology to search and rapidly retrieve any frame with or without a computer already exists.



This is how the 12 rows of picture images and 12 rows of optical sound appear lengthwise on the 70mm film.

Rx: Bartlett & Son

THE MOTION PICTURE'S unique qualities for "story-telling" which help build an emotional response from today's widely-available audiences are all-too-often overlooked in this era of documentary realism. No medium on earth has more power to stimulate both hearts and minds of these reader listeners; this role-playing strength must surely rate greater sponsor consideration.

In this vein is *Bartlett and Son*, a current 34-minute color film produced by Parthenon Pictures for The National Association of Retail Druggists. Modern Talking Picture Service libraries are winning friends for the neighborhood pharmacist as group showing totals mount up across the land.

Beyond implanting a generally warm feeling for the profession of pharmacy and new understanding and respect for the druggist, *Bartlett and Son* is also developing other impressions of value to the pharmaceutical industry, i.e. on the value of drugs to modern community well-be-

ing; the contributions and promise of new drug research and the pharmacist's role as a key member of the community health team.

The film's audience objectives are twofold: to reach general public groups, attaining their favorable opinion toward pharmacists and helping move their trade away from supermarkets and discount stores into the retail druggist's place of business.

Teen-age audiences on the high-school level are a second key audience objective. Senior girls are already cosmetic buyers, many of whom will marry early and become customers for family drug and infant needs. High school boys are "recruits" for careers in pharmacy. And all these young people are in the formative ages where they can be encouraged to trade with the community druggist.

Beyond these primary audience groups, *Bartlett* is reaching specialized, professional groups such as physicians, dentists, nurses, hospital employees and medical



Mr. and Mrs. Bartlett Sr., with son Dan in the "back room" of the pharmacy with family friend Dr. Mac.



Hope, Dan and Dr. Mac at the conclusion of the film as Dan decides to stay with the family store.

Retail Druggists Association film imparts respect for the profession while vividly showing the value and promise of the pharmaceutical industry to the well-being of the nation.

school students. Among these viewers, the film is helping achieve a deeper understanding and appreciation of the reputable pharmacist is and what he contributes, thus increasing goodwill among these professionals with whom he works and serves in the major health fields.

These are the "hard-core" background details, the objectives laid down for Parthenon by the sponsoring association; the guidelines for *Bartlett's* national distributor; Modern. The real story is in the *storyline* itself: how effective handling of the photoplay treatment does provide the perfect "mix" of pleasant entertainment and, at the same time, implant with warmth and believable ideas the sponsor's message.

Briefly, it's the story of young Dan Bartlett, graduate pharmacist who takes a vacation from his research job as "relief man" in his father's drugstore. Dan walks into three unexpected situations:

His four-year old godson, Sandy Cobbins, is threatened with blindness. "Doctor Mac" McElroy tries to talk him into quitting his research job to stay with his father in the store; and, as a third "problem" there's the store's very lovely young cosmetician, Hope Carrington.

As the tale unfolds through a cross-section of representative drug-store incidents, Dan learns

from "detail man" Bob Meng that one of the large pharmaceutical manufacturers is starting human testing on a new drug which might cure Sandy's Keratitis . . . and he gets Sandy enrolled in the program. He has his eyes opened to the special contributions which the pharmacist and his store make to the well-being of the community. And Dan decides to make the homecoming permanent. Marriage to Hope provides a very happy ending.

Parthenon's executive producer, "Cap" Palmer is a "prod at this technique. The people *Bartlett and Son* are beautiful type-cast; the situation very realistic. All filming was done in an actual drugstore — Patton's Pharmacy in Santa Monica, California which chose from some 50 nominees. And all three of the picture dramatic plot lines are "heart stories, warm and human, with dramatic appeal. And this is important: one each of these sequences is *suspenseful*, weaving in and out throughout the film holding the denouement to the final scenes. Hopefully, few if any of Bartlett's thousand-fold audiences, will realize that they've been "messed" as the druggist simply works as the central character throughout the story the man "who makes things happen".

Palmer's background as a top rated scenarist for major Hollywood studios is well known. (Continued on page 48)

When we decided to add sound to our super 8, we took a tip from a railroad track.

We used the idea of the raised rail when we laid down magnetic stripes on our print films perforated for super 8. We did it to give your super 8 sound releases the longest possible life.

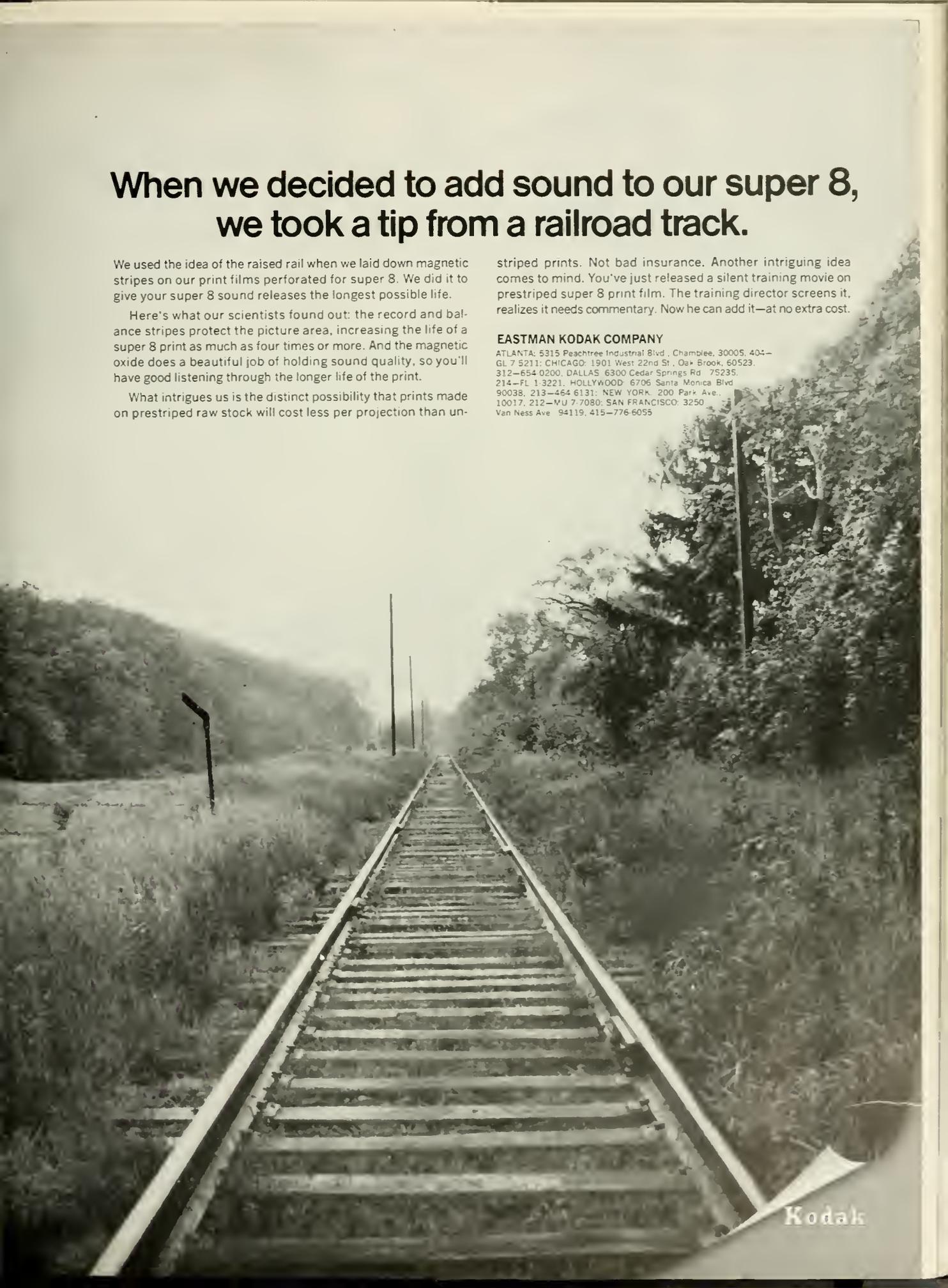
Here's what our scientists found out: the record and balance stripes protect the picture area, increasing the life of a super 8 print as much as four times or more. And the magnetic oxide does a beautiful job of holding sound quality, so you'll have good listening through the longer life of the print.

What intrigues us is the distinct possibility that prints made on prestriped raw stock will cost less per projection than un-

striped prints. Not bad insurance. Another intriguing idea comes to mind. You've just released a silent training movie on prestriped super 8 print film. The training director screens it, realizes it needs commentary. Now he can add it—at no extra cost.

EASTMAN KODAK COMPANY

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bartlett & son...

continued

wood studies is evident in artful handling of the script. Results, in terms of pictorial and production values, in *solid authenticity* were worth the effort. And a good bit of this effort was obvious, especially shooting in a non-studio location. Note this production line-up:

Quartz iodine lighting; the Eclair camera with zoom and spider dolly; the Nagra recorder fed by special directional mikes and Ektachrome Commercial film, plus able craft personnel on location — all these helped to deliver synch sound and a picture of technical quality comparable to studio footage produced under controlled conditions.

The script was checked for accuracy (and changes made) not only by N.A.R.D. authorities and attorneys, but by Dr. Kelsey of the Federal Drug Administration and by the Physicians Advisory Committee of the American Medical Association.



Hope Carrington, cosmetician Bartlett's Pharmacy, remembers D from high school days when, knew you but you didn't know m

Checking involved both technical and medical accuracy as well as delicate matters of professional ethics. The pharmacist, for example, is expected to be helpful to his customers but must never, even by inference, seem to diagnose. An incident which required extremely careful writing and direction is part of a closing sequence: Dan stole an automobile which is headed into an expressway from the wrong direction. He saves the driver's life by realizing that he is not intoxicated but probably the victim of insulin shock.

Technical advisor for the sponsoring Association (acting during scripting, production preparation and all through actual location photography) was Willard Simmons, executive secretary of the National Association of Retail Druggists. They were strong "assists" given Charles Seward and Dona Perkins, veteran pharmacists from Pasadena and San Diego.



Randy Frank plays Sandy Cobbins, the little boy threatened with blindness.

**... and
we quote:**

“...so when my client said he liked the latest film I had produced for him I failed to understand why he had changed to another producer... then he told me that their titles were much better than mine... they had been made by Knight Studio, Chicago. Now I get my titles there... I have my client back... and we're all happy.”

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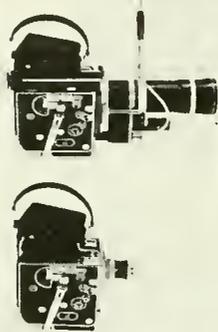


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practical, the most beautifully uncomplicated, and the most completely sophisticated system, for the price, that exists today. You can add a magazine to the Bolex Rex-5 for 12 minutes of uninterrupted shooting. You can have synchronous sound. You can zoom or stay put with a last wide angle lens.

You can accommodate a Bolex for macro or micro cinematography. You can use the Bolex hand-held, or mount it on a tripod. You can work in slow motion, or speed up the action far beyond normal.

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Write to Paillard, Inc., 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T. V. communications filming, and educational film making.

BOLEX
The Bolex 16 System.

SINCE ITS INCEPTION in 1950 the “photokina” has developed into the biggest photo and cine exhibition in the world.

More applications than for the 1966 photokina have already been received for the 1968 photokina, the “World Fair Of Photography” to be held in Cologne from September 28 to October 6. The inclusion of an eleventh exhibition hall will extend the gross display area from 859,725 sq. ft. to 946,800 sq. ft. By decision of photokina's organizers, the Association for the German Photographic Industry and the Cologne Fair Authorities, the 1968 photokina will again consist of three parts, the commercial section, the cultural section with its exhibitions of photographs and special displays, and the technical section with the II International Congress of Photography and Cinematography in Industry and Technology. The commercial section of the fair is reserved for manufacturers of photographic equipment, photo-chemicals and the motion picture industry. Nearly all the 598 direct exhibitors and 45 other represented firms from 23 European and overseas nations who took part in the 1966 photokina have announced their participation at the 1968 photokina. There are also many new firms. The various groups of goods will therefore be consolidated to provide clearer identification. This applies in particular to processing laboratory equipment, printers, audio and cinematographic equipment.

Cologne's last photokina was attended by 199,000 visitors from all parts of the world. This total included 27,254 trade visitors from abroad. Trade attendance at the 1968 photokina is expected to be, at least, on the same scale, and three whole days have been reserved for the trade at the 1968 fair to allow buyers and trade visitors to hold talks with manufacturers in an undisturbed atmosphere. This means that the business people and experts will have the fair to themselves on Monday, September 30 to Wednesday, October 2.

The cultural section of photokina will again show, with its exhibition of photographs, documentary display, demonstrations and “film parade”, what can be done with the equipment and materials offered at the booths of the photographic industry. An exhibition of photographs on the EXPO 1967 entitled “The camera as a witness”, a world show of youth photography sponsored by UNESCO and FIAP, and an exhibition showing the results of the European Youth Prize for Photo and Film are some of the features planned for the 1968 photokina. The “film parade” will again provide amateurs and professionals with suggestions and impressions from the



Scenes from 1966 Photokina. This year's event will be larger and more comprehensive.

best international prize-winning short, industrial and advertising films from the year 1966-68.

An improved form of the professional photographic studio will be seen among the special displays. Organizations dealing with professional photography, amateur and youth photography will again be represented.

(Continued on page 52)

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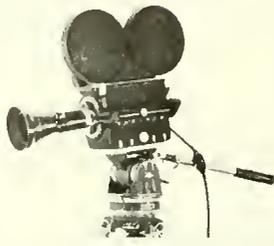
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1968 photokina . . .

continued

the fair with information stands and other displays.

The International Congress of Photography and Cinematography in Industry and Technology was organized for the first time by the Deutsche Gesellschaft für Photographie e.V. (German Society for Photography), Cologne and the Verein Deutscher Ingenieure (Society of German Engineers), Dusseldorf at the 1966 photokina. In view of the great interest shown in this Congress by experts from Germany and foreign countries participating, another international Congress will be arranged during the 1968 photokina. This time the number of papers read will be restricted to about 25 to 30, none of which will be presented at the same time. This means that anyone interested will have an opportunity of hearing every lecture. Subject headings will be as follows: Information content and properties of photographic emulsions, photomicrography, streamlining by photographic techniques, photography with extreme speeds and wavelengths and cinematography in research and advertising. In view of the greater emphasis placed on cinematography the German Cinematographic Society (Deutsche Kinotechnische Gesellschaft), Berlin has a share in organization of the Congress.



Cologne fairgrounds and buildings — site of 1968 Photokina, "world's fair of photography."

The 1968 'photokina' will represent a new climax in content, scope and arrangement and will once again be the world's marketing instrument for photographic equipment, photo-chemicals and cinematographic products as well as providing an international review of their applications. Although the fair's marketing function — talks between manufacturers and buyers — is its main feature, the 1968 photokina will provide amateurs and professional photographers with many suggestions and offer a neutral platform for an exchange of ideas.

Production '69: A Shirtsleeve Workshop

A two-day workshop in video tape production has been slated for September 24 and 25 at the Roosevelt Hotel in New York. It is planned to be a practical way of up-dating the knowledge of the latest techniques in video-tape production for individuals from advertising agencies, production houses, education and training areas.

Production '69: A Shirtsleeve Workshop in Television Techniques will consist of 30 hours of instruction shoe-horned into two 9 am to midnight days. It is unique in that parallel sessions will be held for different areas; it will be by invitation only; it will use recognized experts as teachers; it will use practical applications and case histories as teaching aids rather than theoretical examples; and it is sponsored by a group of industry suppliers but it is not an equipment show.

The instruction agenda includes day sessions in applications and creativity in videotape productions, use of cameras, recorders and videotape to their best advantage; working demonstrations in lighting, sound recording, make-up, electronic editing, video mixing and sound mixing; and illustrated lectures on examples of set building, set decoration and color; and duplication and distribution.

Parallel sessions will be conducted throughout the workshop in two areas: commercials and shows, and education and training. Students will choose their area of interest to receive tailored instruction best suited for their problems. The evening sessions will be joint meetings of all students.

Co-sponsors of the workshop include Ampex Corp., Memorex Corp., 3M Company, Philips Broadcast Equipment Corp., RCA and Reeves Sound Studios.

Further information may be had from Grey Hodges, Marketing Director, Reeves Sound Studios, 304 East 44th Street, New York 10017.

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Mr. Gerald Hirschfeld, A.S.C.

The hand-held **ARRIFLEX® 35** gives a new freedom to filmed color TV commercials

Among the many pioneers of the new visual in color TV commercials, Gerald Hirschfeld, A.S.C., finds the hand-held camera, a responsive and creative tool.

Hirschfeld is Vice President and Director of Photography for MPO Videotronics, Inc.; his working day is occupied with shooting commercials for some of the nation's leading advertisers... soap, cigarettes, foods, automobiles... the works!

He experimented with videotape when this medium became practical, but found it limiting. Why? "...bulky, inflexible and extremely costly equipment; fairly rigid editing and limited effects possibilities," he reports. "The film story made with a hand-held camera in remote locations, with background effects added in the studio, and finally honed down to size by the hand of the skilled editor, offers far more versatile and creative results than can tape."

Hirschfeld looks on a TV commercial as a short film, whose purpose is to grip attention, persuade and sell. Adopting the techniques of the "new wave," he closes in, follows action, invests the scene with the conviction of life itself. With this kind of treatment, even a tripod is a cumbersome limitation, and is discarded. Hirschfeld hand holds the camera, moving swiftly and fluidly from face to face, from action to action, demanding—and getting—lifelike situations that come across the TV screen with convincing appeal.

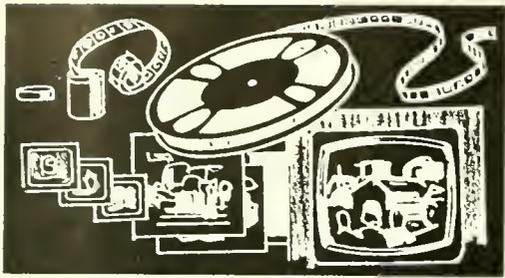
Case in point: a shipboard commercial for Parliament cigarettes. The script called for a nighttime party scene. Hirschfeld took his crew, 30 quartz-iodine ColorTran lamps, two small generators, and one camera aboard an 85-foot yacht. "We wanted the realism of total mobility," Hirschfeld states. "Only one camera was used, but, since it was hand-held, we could move to whatever position was called for in the script. In fact, virtually no spot on the boat was inaccessible to us."

One camera. Which one? The Arriflex 35 2C.

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picture parade

Nestle Traces History, Customs of Tea Drinkers

THE FIRST definitive motion picture about the history of tea drinking around the world will be released this summer by The Nestle Company, Inc.

The 28-minute, 16mm color documentary, *A World of Tea*, was produced in the United States for American audiences. It will be shown in schools and on television.

Nestle is the country's leading producer of instant tea and tea mixes.

"A World of Tea" incorporates history, geography, and homemaking instruction which make it suitable for showing in home economics and social studies classes at the junior high school and high school levels, as well as adult audiences.

H. Robert Bras, Nestle vice president for tea and coffee marketing, says that educational values have been blended with modern cinema technique, animation, and original music to provide maximum entertainment. "Our goal was to make the

strongest possible impression on teenagers, who will be the consumers of tomorrow." Bras said.

The film, produced by Steeg Productions of New York, traces the history of tea from its origins in ancient China, to the Golden Age of England (17th Century) and tea trade with the Far East, to the Boston Tea Party and competition with the fast, sleek American cargo clipper ships.

Highlights are shown of colorful tea-drinking customs in Japan, Russia, Tibet, and England.

A World of Tea is distributed through Modern Talking Picture Service.

Bureau of Mines' "Silver" Depicts Uses of the Metal

The mining and processing of one of man's most glamorous metals and its many important present-day uses are depicted in *Silver*, a 16mm color motion picture now available on free, short-term loan from the film library of the Interior Department's Bureau of Mines.

The new film characterizes

silver as a metal historically in short supply destined to become even scarcer. Traditionally desired for its esthetic qualities and as an emblem of wealth, silver is shown as a metal now prized by industry for its rare combination of properties that insure superior performance in electronics, aerospace, and other applications.

Costs of producing the film and supplying the Bureau with prints for nationwide distribution were shared by the Anaconda Co., Hecla Mining Co., and American Smelting and Refining Co., which sponsored the film as a public service. It was produced by MPO Videotronics, Inc., New York City, under supervision of the Bureau of Mines.

In the 27-minute production, scenes shot a mile deep inside an Idaho mountain and at massive open-pit operations in Montana illustrate modern mining methods. Processing steps now used to recover the very small amounts of silver associated with lead-zinc and copper ores are depicted in sequences that cover the crushing, concentration, and smelting of the ore and the refining of the metals. Animation helps the viewer understand the complex metallurgical processes used to obtain the final product—actually a byproduct—pure silver.

The film stresses the need for conserving silver by salvaging every speck of waste, by recycling all scrap, and by promoting extensive research to improve the efficiency of reclamation processes. Citing photography as a use in which much waste of the precious metal still occurs, the film reveals that for this purpose alone the United States each year uses more silver than it mines.

"Silver" is a comprehensive documentary for showing in schools, on television, and before civic, business, professional, and technical groups. Organiza-

tions interested in booking the film should address: Motion Pictures, Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213.

"Movement" Stimulates Perception, Awareness

Opening with a flight of birds across a cloudless sky, *Movement* is designed to stimulate perception and awareness of movement both in life and in art.

The film, just released by ACI Films, Inc., is a new visual arts teaching film and part of ACI's *The Art of Seeing* series, which is being produced under the auspices of the American Federation of Arts.

As the film progresses, it examines a number of the many kinds of movement in our living environment and shows how the phenomenon of movement is an essential part of life.

Movement then develops the concept that movement is equally important as an element of art and, by means of a series of striking parallels, shows how the many kinds of natural movement in our surroundings are translated into painting.

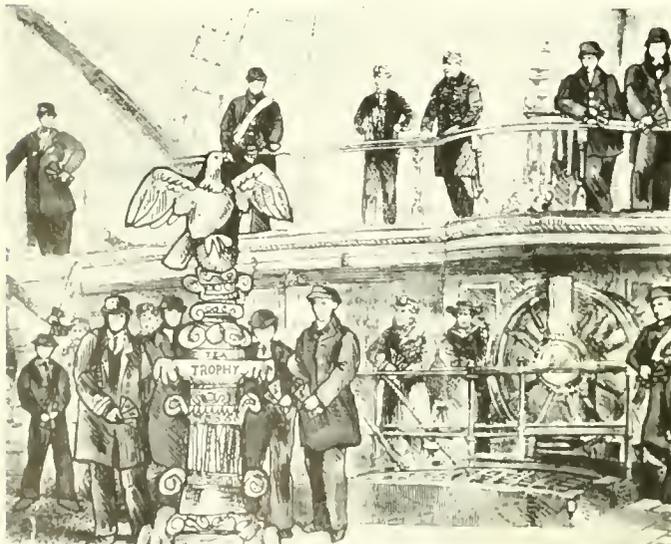
The film is designed for high school and adult art audiences to help the viewer increase his enjoyment of painting by enlarging his capacity for seeing.

Preview prints and data on the film are available from ACI Films, Inc., 16 W. 46th St., New York, N.Y. 10036.

"The Sun Never Sets" Shows Dystrophy Research

One of the Blue Ribbon winners at the American Film Festival early in June was *The Sun Never Sets*, produced for the Muscular Dystrophy Association by Allegro Film Productions, of New York.

Since its release last fall, the half-hour color film has been widely shown and consistently



Animated sequence from *A World of Tea* recreates 19th century Yankee clipper ship races from China to New York with the first of a season's tea crop. It was a status symbol to serve the winning ship's tea.



Spunky Hughes, 5, of Norwalk, Conn., "hero" of the prize-winning film, wants to be a fire chief. Fire fighters in his neighborhood are all his friends and supporters.

plauded. Its title refers to the fact that since research into dystrophy now spans the earth there is literally no hour of the day or night when scientists are not actively at work on the problem.

The film dramatizes the Association's worldwide research program by setting it in the framework of one day in the life of an actual five-year-old patient, Spunky Hughes, of Norwalk, Conn. Spunky is followed from his first waking moments until bedtime, but these scenes are interspersed with revealing glimpses

Muscular Dystrophy Association grantees — in the United States, Europe and the Far East — at work in their laboratories. The hope that, as a result of their efforts, dystrophy will be conquered is symbolized in the image of a never-setting sun.

NAVA Presentation Cites U.S. Educational Needs

The National Audio-Visual Association has released a 35-minute multi-media presentation, *The Knowledge Industry*, which explains the pressing need for higher quality education in American schools and emphasizes the importance of a wider and more comprehensive use of technology as part of the improvement of educational quality.

As released by the Association, *The Knowledge Industry* consists of a kit of one hundred and two (102) 2 x 2" slides, with a script of the accompanying talk, and a series of four 8mm color sound film clips. The presentation is designed to be delivered by a "live" speaker. The film clips, which are shown on the same screen as the slides, carry the image of an interrotor who interrupts the speaker at four points during the talk to ask questions. Extra scripts are provided for the two projection-

ists who are required to operate the equipment, and complete instructions for staging the presentation are included.

The Knowledge Industry was prepared by Don White, Executive Vice-President of NAVA, and has been presented by him before a number of leading educational groups. It is designed for audiences of all types of persons interested in education, from parents and service clubs to teachers' and school administrators' organizations.

Persons interested in purchasing the complete presentation may obtain copies of the script of "The Knowledge Industry" from the Association without charge, for examination. Kits of the complete presentation, including slides in cardboard mounts, film clips, scripts and instructions, may be purchased from the National Audio-Visual Association, 3150 Spring Street, Fairfax, Virginia, at \$40.00 per set. Kits may be purchased with glass mounted slides at \$62.50 per set. A discount of \$2.50 per set is allowed if remittance accompanies order.

"Condemned" Emphasizes Home Fire Safety Methods

A powerful new film about home fire safety, *Condemned* tells the story of the causes and prevention of home fires.

The "condemned" are the 63 families who lose their homes each hour . . . the 18 persons who die in home fires each day . . . the 6,500 persons (a third of them children) who die in home fires each year.

Motion pictures of actual residential fires heighten the impact of this 16mm color and sound film. There are also scenes of rescue and fire fighting operations as well as of the tragic results of carelessness with fire in the home. The film's running time is 16 minutes.

Latest in NFPA's growing list of fire safety films, *Condemned!* is excellent for use by fire departments, insurance companies, industry, civic groups, government agencies and others interested in presenting a vital home fire safety message.

Available at \$160 per print, the film may be ordered directly from the National Fire Protection Association, 60 Battery-march Street, Boston, Mass. 02110.

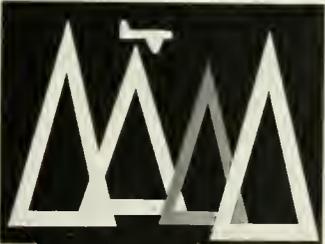
Increased Air Cargo Target of "The Square"

World Air Cargo Marketing Forums, a marketing group formed by members of the International Air Transport Association, is currently using a new film, *The Square*, to promote increased international air cargo traffic.

The ten-minute, color motion picture has a unique approach to industrial marketing. Sub-titled *A Fable for Businessmen*, the film utilizes bold graphics in the Filmograph technique to tell the story of a small manufacturer who wanted to expand his market. He soon realizes that conventional methods of shipping overseas would tie-up capital and



"The little man who made little squares in his little town now sells



to a little world. by using air freight as a direct pipeline between his town and other towns to expand his market."

create an over-loaded inventory. He discovers that by using air freight service, he can ship international markets without adding to the cost of the product.

The visual treatment is international in approach, since the film is to be translated into several languages and shown by the 40 participating carriers and the aircraft manufacturers that comprise the air cargo forum.

The Square was directed and produced by Terry Colasacco of Filmex, Inc., New York, and first shown at the World Air Cargo Marketing Forum in London last November. It was recently a feature of a Forum in Houston,

(Continued on next page)



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sponsored by the Civil Aeronautics Board.

Originally planned as a sound slidefilm, *The Square* was converted into a motion picture during production. So successfully was this done that the film was recently awarded a Golden Eagle by the Council on International Non-Theatrical Events (CINE) and will be one of the U.S. entries in international film festival competitions.

Working as a guiding committee with Miss Colasacco on the production were four representatives from the World Air Cargo Marketing Forum: Wilfred Greenway, BOAC; Tom Gallagher, American Airlines; Ross Angier, TWA; and Tom Allman, TWA.

Union Carbide Documentary Notes Scientific Frontiers

As a step in its corporate identity program, Union Carbide Corporation has released a new 20-minute, color documentary film called *The Discoverers*. The title is a variation of the corporate slogan, "The Discovery Company," which is being featured in national print advertising and on the "The 21st Century" CBS television show.

The Discoverers represents the company's first major use of motion pictures to present graphically its international scope, with 400 plants in more than 30 countries on six continents; its diversity of product areas; and its particular efforts on scientific frontiers that extend into the future.



An Indian worker carrying rock to a road building project is in sharp contrast to Union Carbide's modern facilities in the background. This scene is part of a sequence which shows the multinational operations of the company.

ties that extend into the future.

As shown in the film, the world's basic raw materials — petroleum, gas, air, minerals, water — are converted through processes involving the extremes of temperature and pressures into complex products to meet the needs of modern industrial production.

The Discoverers, which was produced by Peckham Productions of New York is designed primarily for the layman. It is planned to make prints available for showings to employees, stockholders, students, civic groups, financial analysts, and organiza-

tions interested in how today's technology is pointing the way to the future.

The film touches on many newer areas of Union Carbide's diverse activities. Included are such topics as lasers, synthetic gems, batteries, fuel cells, plastics, microcircuitry, flame plating, graphite electrodes, desalination, oceanography, nuclear energy and radio-pharmaceuticals.

The film emphasizes Union Carbide as a multinational corporation. As pointed out in the film commentary, India and other developing countries are growing markets for the future and Union Carbide's experience as a multinational company has helped "to get to know people, to work with them and to become part of their communities, all over the world. But most satis-

ying, perhaps, is the knowledge that we've helped these nations to raise their standards of technology and of everyday life."

Again, the concluding commentary sets the theme for the film in these words: "For the world of discovery is not isolated it involves the total human environment. It grows out of exploration — of everything that man does . . . in every place where he is, or is likely to be. It is the sensible use of technology to unlock mysteries that still abound; to right imbalances that long unchanged; to make the most, and the best, of the world around us . . . and always, to look for the future."

American Express Shows Growing Travel Industry

Just a few years ago, the travel industry was a relaxed, somewhat stuffy business, catering primarily to the fashionable rich and upper middle class. It was a service industry where stylish, studied insouciance and applied snobbery were the criteria by which a travel agent's penetration and standing were gauged.

Today, by contrast, the travel agent functions in a highly demanding and competitive industry. International travel has become the single largest item in world trade almost overnight. In 1967, for example, it was a business of some 15 billion dollars.

To tell the story of this dynamic industry, to examine its problems, and to tell the story of its place in this business, American Express decided on a film to convey this message to travel agents and the traveling public which now encompasses nearly every American.

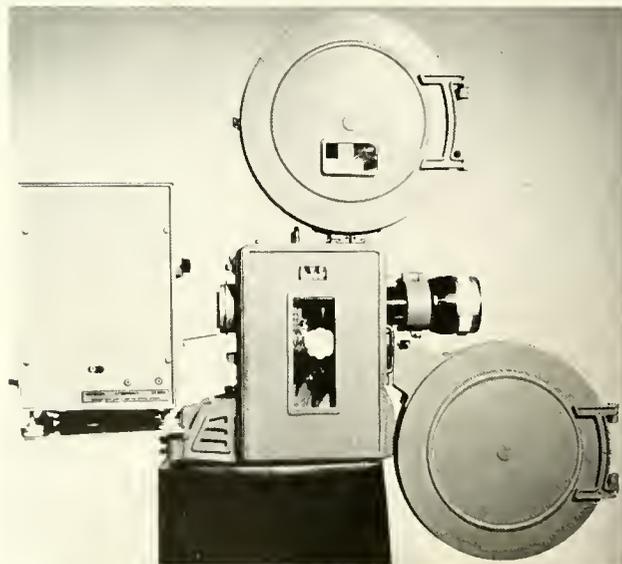
Perspective on the Travel Industry, written and directed by Romano Vanderbes at Pace Films, Inc., follows a "white paper" documentary format and illustrates the nature of the most pressing problems, the reality of the opportunity, and the optimism that pervades the industry.

Filmed on locations from coast to coast, the film probes such problems as the undercapacity of airports and the shortcomings of surface transportation. It shows examples of successful marketing campaigns and notes success stories. A number of industry leaders comment on the issues raised during interviews in the film.

(Continued on page 58)

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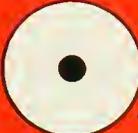
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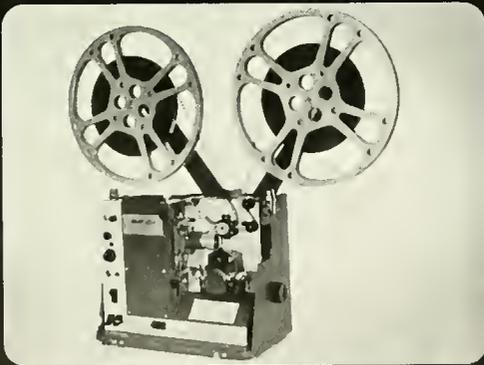
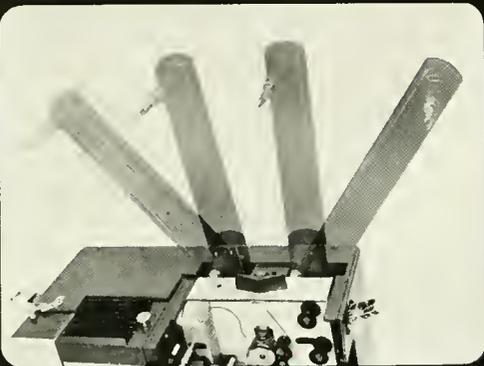
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picture parade . . .

continued

Among other things in the film: Transportation Secretary Alan S. Boyd discusses the Washington stand on international travel; Clarence Wilde, marketing director at Boeing, outlines the development of the jumbo jets and supersonic transports; Charles Tillinghast, TWA president, and Marion Sadler, American Airlines president, discuss overcapacity and define the role of the travel agent in the selling process of air travel products.

Curt Strand, president of Hil-

ton International, comments on the increasing shortage of quality hotel accommodations at international destinations. George Waters, of American Express Credit Cards, examines the role that credit is playing in the growing travel business.

The film concludes with Howard Clark, American Express president, commenting on his company's policies and explaining his company's position in the travel industry and what it is doing to prepare for the future.

For the Candidates: A Mobile Campaign Center

A TOTALLY AUTOMATED communications center with cross-country mobility for political candidates seeking a low cost, audio-visual "showcase" for their forensic persuasiveness, is ready to come off the drawingboard and go into production.

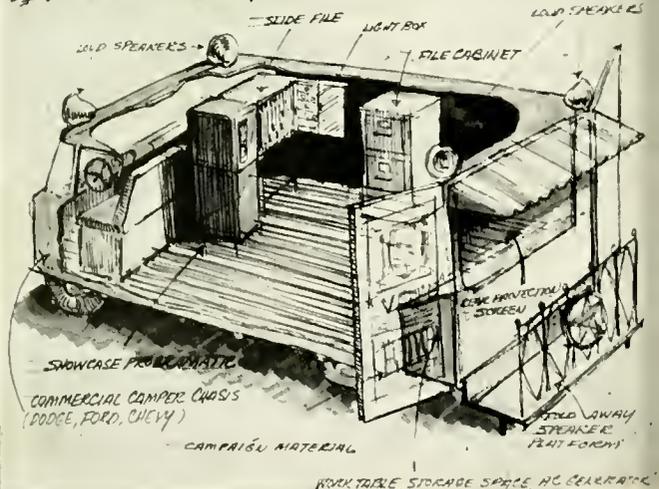
Named the A-V Mobile Campaign Unit, and developed by 1492 Productions, Inc., it is mounted on a truck chassis. The driver can activate the candidate's pre-programmed audio and visual "appearance", and get the show going, at each "Whistle-stop", with a single button. A fold-away speaker's platform at the rear will permit the candidate to make a personal pitch at major rallying points.

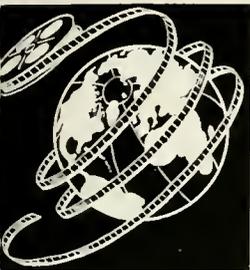
Powerful loud speakers are

mounted at the four corners of the vehicle, synchronizing voice with motion pictures, television film and with 35mm slides with unusual dissolves, wipes and super-impositions. A computerized projection system, Showcase Programatic, is used to pre-program and project the entire presentation over and over again.

According to Thomas B. Howell, president of 1492 Productions, the A-V Mobile Campaign Unit is not expected to compete with radio or television. However, he points out that frequency of trips to busy shopping centers, to mass rallies and along major routes from community to community, will add up to impressive numbers of grassroots voters.

A-V MOBILE CAMPAIGN UNIT





industry news

Along the film/tape production line

GAF Combines Photo Production Distribution

Lenco Photo Products, Inc., a new photo products distribution company, has been created by GAF Corporation through the amalgamation of three subsidiaries, Lenco, Inc., Gem-Klein Photo Corp., and H. A. Bohm and Company.

The new GAF subsidiary will distribute Sawyer's projectors, Yashica cameras, Mercury tape recorder systems, Ricoh cameras, the Walt Disney line of 8mm film subjects and a variety of other photographic and audio products.

Jack L. Bartlett, former president of Lenco, Inc., was named president of Lenco Photo Products, and Martin Bennett, former president of Gem-Klein, was named vice-president and administrative manager of the eastern region.

Robert Bickley was appointed mid-western regional sales manager for Lenco Photo Products, with headquarters in Chicago, and Heinz Willner was named administrative manager.

Reeves Develops 24-Frame Per Second Color TV System

Video engineers at Reeves Sound Studios, New York, have scored a major breakthrough by developing a practical 24-frame per second color television system.

The system has solved the problem of photographing television receivers with standard film cameras by eliminating the picture flicker and phase bar interference which has always plagued film makers. It enables unrestricted camera movement over the entire scene while pre-taped sequences are being shown on the television receiver.

A Reeves unit of three color television cameras moved into a Manhattan film studio for two days videotaping of various color scenes during production of a

feature film, *Midnight Cowboy*. During this shooting, the entire system of Norelco cameras and Ampex recorders operated at 24 fps instead of the 30 fps standard for television transmission and recording. The video tapes were then edited at Reeves with the usual to-the-frame editing capability which normally exists.

The edited tape scenes are now being replayed over standard television receivers at various Manhattan locations, including a bar, hotel room, and living room. During the playback, the 35mm motion picture camera, the sound recorder and the television receivers on the set are all interlocked to the Reeves 24-fps system.

The system has a wide range of applications in both the television and feature film fields. It is particularly significant for producers of television receiver commercials. Producers can now shoot with standard film cameras and complete artistic freedom

scenes previously possible only with video tape.

Joe Kiss headed the team of engineers who developed the 24-fps system, which is available exclusively from Reeves on a rental basis.

Gordon/Glyn Productions Open New York Studios

The producer and writer/director team of David Gordon and Michael Glyn have left Steeg Productions and hung out their own sign: Gordon/Glyn Productions, at 29 Fifth Avenue, New York.

The will continue to produce industrial and corporate films, and, in addition, will expand into the TV commercial field. Blue chip clients now include Eastman Kodak, AT&T, Prudential, IBM and Con Edison.

The company's new offices have complete editing and screening facilities.

Recorded Publications Gets Automatic Stereo

Recorded Publications Laboratories, Camden, N.J., has completed installation of a new automatic stereo facility which establishes a new criterion for exacting production of stereo disc masters, it was announced by David Goodman, executive vice president.

The new installation is now being utilized for the first time by Recorded Publications Laboratories' professional, educational, amusement, advertising, music and other customers.

The new equipment, custom designed and constructed by Dr. Georg Neumann in West Berlin, incorporates the new Westrex 3-D Stereo Disc cutting system as well as the latest Ampex playback equipment for program input available today.

This complete record mastering system, designed by Recorded Publications Laboratories for its own studios, is computer controlled to control precisely and automatically every facet of the audio and mechanical requirements when under the supervision of an RPL skilled mastering technician.

"This eliminates any human errors," said Goodman, "and it guarantees consistency as well as quality of finished masters. Combined with the technical experience of our engineers, this stereo mastering system is undoubtedly

(Continued on next page)



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picture parade . . .

continued

comparable to the equipment in use in any of the nation's major stereo record manufacturers."

Omega Productions in Milwaukee Incorporates

Omega Productions is now incorporated. Organized in 1964 for the Production of motion pictures for the classroom, the firm has expanded its activities to include complete 16mm sound film production for education, industry and television.

With some of the most creative filming today being done in TV commercials, Omega has placed emphasis on working with new concepts of filming derived

from the best of the styles developed for commercials. Consequently, this field is considered by Omega to offer the most opportunity for experimentation and the use of advanced cinematic concepts. Application of these new developments in style to other kinds of films has a very beneficial effect.

In addition to conventional sound motion picture services, Omega offers a time-lapse capability for studies of subjects which change so slowly that normal viewing does not reveal their movement. Plant growth studies are an important application of this technique.

Officers in the new organization are Ervin Penkalski, president and producer, who formerly operated the company as a sole proprietorship; Robert Rutkowski, vice-president and director of cinematography; James Rutkowski, secretary; and Mary Penkalski, treasurer.

Associated Techdata Opens Motion Picture Division

Associated Techdata Inc. recently launched a new division, ATD Motion Pictures, under the directorship of Bob Mills, well known San Francisco film maker.

Other Associated Techdata divisions include ATD Creative

Services and Techdata (technical services). According to Mills, ATD Motion Pictures, in conjunction with these other divisions, "offers a unique service to ad agencies and companies alike, combining TV commercial, promotional and technical film productions. We have complete animation facilities including the Acme animation crane and cameras."

Mills, founder and former president of Imagination, Inc., recently worked with several San Francisco firms including Advertising Productions and Walter Landor Associates. He has had more than 20 years' experience in TV advertising and entertainment as well as industrial film production.

Trade-in Program Spurs Sale of Super 8 Loops

Sales of the Technicolor 810 super 8mm portable silent motion picture projector have risen sharply in the wake of the recently announced program of trade-ins, it was announced by Robert T. Kreiman, vice president and general manager of the Commercial and Educational Division of Technicolor, Inc. All Technicolor standard 8mm front projection projectors are being accepted in trade-in on the Model 810 super 8 projector.

CFI Expands 8mm Work

With the increasing demand for standard 8mm and Super-8mm films, Consolidated Film Industries recently removed all 8mm operations from previous locations and has set up a separate 8mm department.

Sidney P. Solow, CFI president, announced the appointment of Robert Casey, most recently in charge of black-and-white sensitometry, as head of the new department.

Super-8mm prints are printed, four at a time, by reduction from a 16mm negative. All 8mm prints are developed by CFI's regular developing departments, both color and black-and-white. In the case of color, prints pass through new multi-format machines which handle eight (8) film formats with no machine adjustment time loss between rolls.

English Language Special Now Available for Loan

The highly-praised CBS-News documentary, *The Strange Case of the English Language*, has been made available on a free-loan basis to schools, colleges and community organizations through Association Films. Originally presented on the CBS Television Network as part of the *Who, What, When, Where and Why?* series with Harry Reasoner, the hour-long color special is sponsored by the Connecticut General Life Insurance Company.

According to the network and Connecticut General, there have been many letters and phone calls from educators and community leaders requesting prints of the program for group showings. The film demonstrates with amusing and revealing clips how

English is used, misused or abused, all too frequently by public figures.

It inspects the ways such leaders as Churchill and Roosevelt used English as an instrument of persuasion, compares the evangelical styles of Billy Sunday and Billy Graham, and shows several examples of speakers being caught up in and carried away by their own metaphors.

Videotape Recorder for Reeves Editing Work

The first slow-motion, stop action, reverse-motion video recorder for use exclusively in post-production has been installed at Reeves Sound Studios in New York.

The recorder was originally developed for ABC by Ampex for sports broadcasting. Its ability to play a completely smooth picture from twice normal forward, to complete freeze-frame, to twice normal reverse makes a milestone in the development of video recording.

In addition to providing the instant electronic opticals of various speeds and stop action, the recorder permits individual frame-by-frame inspection for more precise electronic editing. Use of the recorder will provide more sophisticated editing for today's quick cut commercials and will speed the editing process.

MPO Sports Organized, Schustek Named to Head

MPO Sports, a new division which will specialize in developing packaging and producing television sports programs, has been organized and is currently involved in development work, according to Arnold Kaiser, president of the parent company MPO Videotronics, Inc. Douglas M. Schustek has been named vice president in charge of sales and production for the new division.

The company's plans call for production of quality sports programming with pick-ups being live, on film or on videotape. The programs will be sold directly to advertisers and their agencies, and televised in local markets or on regional and national networks.

Although MPO is involved in TV commercials as well as sponsored films, the sports division is a first step for the company into programming and syndication.

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How Film Aids Exports

British group uses monthly film shows to promote overseas sales within a particular industry.

A SERIES of monthly film shows to demonstrate how film can add exports for a country was begun recently by a newly-formed "Export by Film" Group in England. Ten special shows are already planned, the first of which was presented June 27 and concentrated on heavy engineering products.

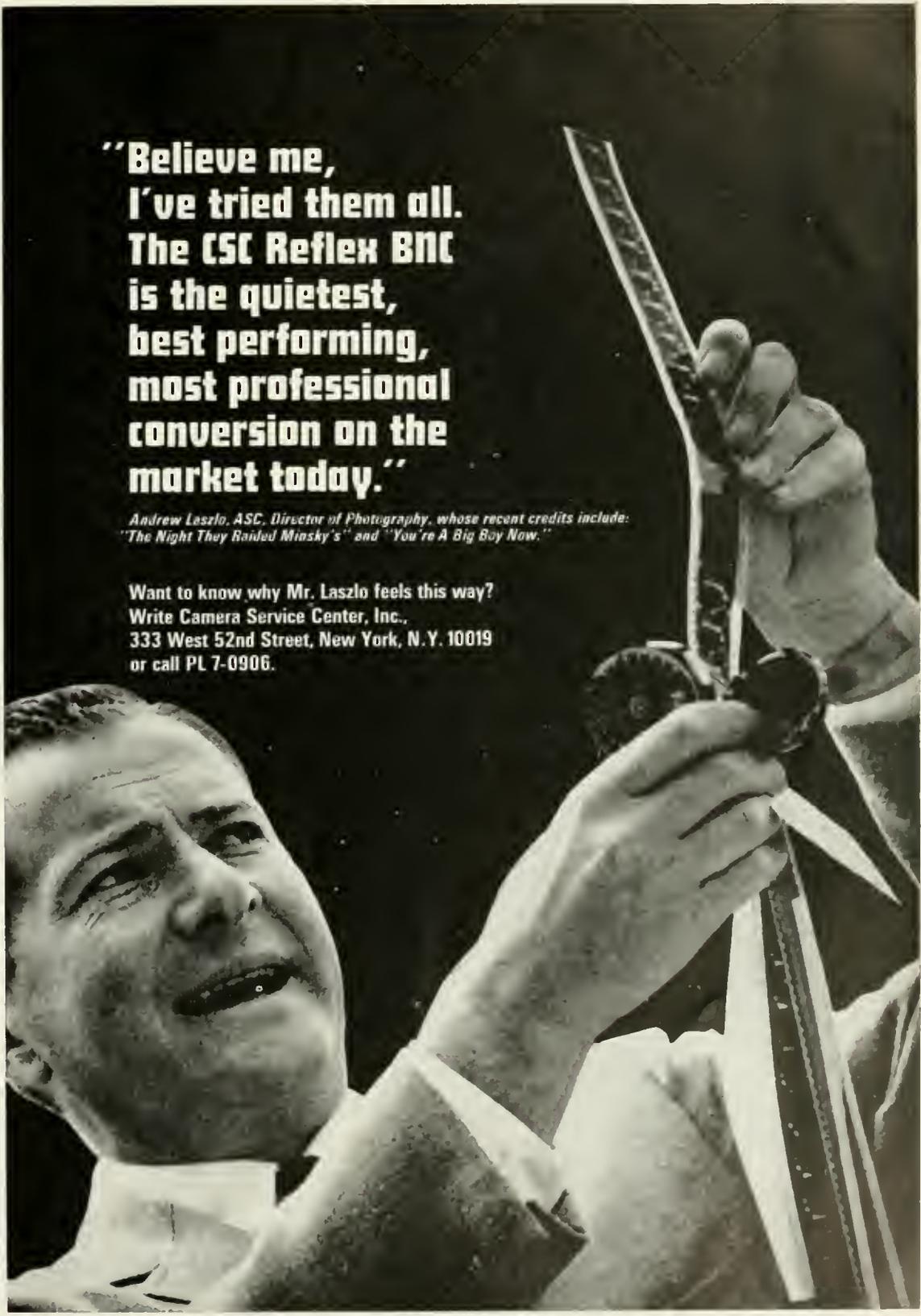
The group is sponsored by the British National Export Council and The Financial Times in association with the British Industrial and Scientific Association and the Central Office of Information.

Each monthly session is designed to be of interest to businessmen in a particular industry.

Case histories with film extracts will show how film has helped others from the industry in successful exporting. Methods of overseas distribution of film will be included, as well as foreign films being used to sell the same products or services in the UK. The aim of the series is to inform companies and trade associations that are not regular or committed users of film about the most effective use of the medium in promoting overseas sales within their own particular industry.

It is estimated that whereas only 2000 UK companies are presently using film — not all of them for export promotion — a very much larger number of firms are making no use whatever of the medium. The "Export by Film" group hopes to demonstrate by the series shows the ways in which film can be used as a tool for exporting overseas.

The second program, scheduled for July, will cover consumer goods films. Subsequent shows will embrace chemicals, visible exports, textiles and fashion, transport, electronics, civil engineering and building, instrumentation and control, and materials handling. •



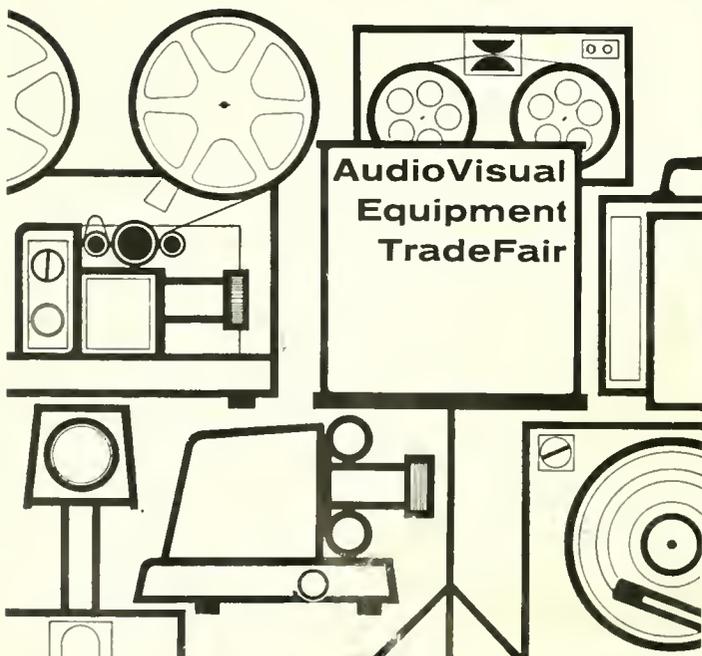
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16mm Motion Picture Projectors

16MM SOUND-ON-FILM continues as the standard for group showings. And, because of the tremendous number of prints of educational, industrial, medical and training films in libraries and inventories throughout the world, 16mm will probably continue to be the standard for some time. Smaller sizes, lighter weights, auto-threading, brighter images and other innovations all combine to keep the 16mm in the forefront.



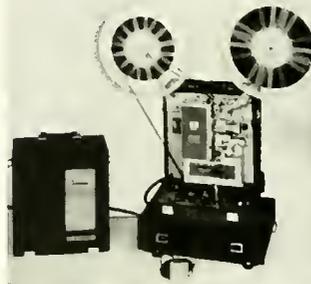
Kalart/Victor's MC3 16mm projector combines features of the series 7 line with the Marc 300 high intensity lighting system from General Electric. Features include 2000 ft. reel; 15 or 25 watt amplifier, 2 inch f/1. lens, silent and sound speeds, an Mark II or Mark III shutter. Also ask for details on complete series 70 line and Modular Moviemat rear-screen projector. Write Kalart Victor.



Graflex 16 Arc Light Projector uses the new G-E "Marc 300" quartz arc lamp and a power supply unit for brilliant light onto screens. Other features: transistor amplifier; twin 5" oval permanent magnet speakers; fumble-free film loading; pushbutton, color-coded operating controls; an adjustable film gate; and single-lever reverse operation. Weighs 37 lbs; power supply weighs 26 lbs. Write: Graflex, Inc.



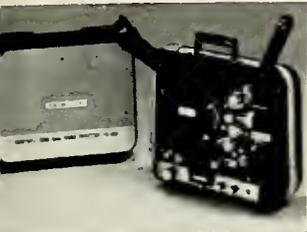
Viewlex Cine Sound 16 is a compact self-contained unit for viewing, reading or projecting 16mm sound or silent motion pictures. Simple loading and no threading make the Cine Sound 16 particularly easy to use. It has a 2 inch f/1.6 lens with matching optical system; 500 watt lamp and 1600 foot reel capacity. Write Viewlex, Inc.



Kodak Pageant 16mm arc projector delivers screen images up to four times brighter than conventional projectors with its GE Marc-300 lighting system consisting of a tiny, true-arc lamp. The Pageant has constant drive take-up and accommodates up to 2000 feet of film for sound or silent projection speeds of 18 or 24 fps. For information on this and complete line of projectors, write Motion Picture and Education Markets Division, Eastman Kodak Company.

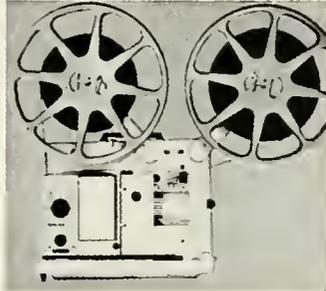
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67

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Honeywell's "Elmo" F16-1000 projector has magnetic and optical playback. It projects 16mm sound films with an f/1.5 lens and a 1000 watt amp. Silent and sound projection speeds, a 2000 ft. reel capacity, 15 watt amplifier and 6½ inch speaker are included. A magnetic record unit will be available soon. Write to: Honeywell, Inc.

The Bauer P6 Automat (below) 16mm sound projector features automatic threading with finger-tip operation; just press the key and the film gate opens to receive film's leader. Then film threads itself. 15-watt model weighs only 32 pounds, complete with amplifier, built-in speaker and accessories. Standard model has 2,000 ft. reel capacity; may be extended to 4,000 ft. Write to U.S. distributor: Allied Impex.



Bell & Howell's Model 552 Specialist Autoload Filmsound (left) provides automatic threading of 16mm sound films. Covered guide system permits insertion of film at top; within 3 seconds it glides into take-up position, completely threaded. Weight: 30 lbs., 13 oz.; it has f 1.4 lens. Write Bell & Howell.

8mm Projectors . . .



Honeywell "Elmo" ST8-M0 projector with magnetic/optical playback and magnetic record capability, projects super 8 sound films with an f/1.3 zoom lens and a halogen lamp. Fully automatic reel-to-reel threading and 10 watt amplifier. Write Honeywell, Inc.

Technicolor's new 610 "Movie-Vision" console projector suitable for day-light viewing combines super 8 brilliance with a 14½ x 19½ screen. It features a walnut grained exterior, built-in carrying handle, 3 conductor cord and stop-motion. It will be available in the Fall. Write Technicolor, Inc. for details on this and other projectors.



Ektagraphic MFS-8 projector offers remote control, 7-speed projection of super 8 movies and filmstrips, or any combination of the two with equal brilliance. It accepts super 8 films for normal projection, or it can intermix sequences of normal motion with unlimited series of single-frame displays. Equipped with a 22mm f 1.5 lens. Write Motion Pic-

8mm Motion Picture Projectors

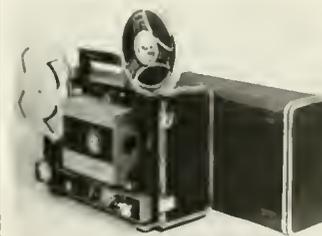
8MM SOUND has made tremendous progress during the past year, with several new models being marketed. Easy use, portability and compactness continue to be key points. Lighter weights, rear screens, and brighter direct images continue to boost buyer demand.

In addition, Super 8 is continuing its emergence as a dominant dimension, both in the U.S. and abroad.



Bolex SM8 super 8 projector records and superimposes sound, and projects silent or sound. Projector has 800 ft. film capacity, automatic threading, manual unloading of partially projected film, and Paillard zoom 14-25mm f 1.3 lens. It is driven by an asynchronous motor that can be switched, during operation, to forward and backward motion at 18 and 24 fps. Sound unit has erasing head, recording playback head, microphone and phono input socket, built-in 6 inch oval speaker with monitoring switch. Write Paillard Incorporated.

Jayark Super 8 sound projector features unique power-driven cartridge and film transport system which provides unusual stability of sound and picture with perfect synchronization. It can be automatically programmed to run continuously, intermittently, or stop at film end, as necessary. It has a jack outlet, single and or multiple earphones and transistorized, instant-start amplifier. Write Jayark Instrument Corporation.



DuKane remote control 600 watt film-strip projector has automatic film-strip take-up. Providing a brilliant image, the projector also has automatic rewind for greater film life. A 2 x 2 slide adapter is available as an accessory. Write DuKane Corporation.

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A-V Equipment...

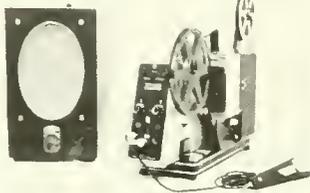
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8mm Projectors...



Technicolor Model 810 offers versatility in use. It is available in three lenses: 20mm f 1.5, 20-32mm f 1.4 zoom lens, or 10mm f 1.1 wide angle. It also has a still picture control and works as a desk top unit or for convention displays. **Technicolor, Inc.**

Carena 8S8 convertible sound and silent projector for 8mm and super 8mm film. It has a magnetic sound system, records and plays back, two inputs, plus sound-on-sound, echo, and public address adapter. Projector has 12 volt ellipsoid lamp, 21mm Zeiss Sonnar f 1.2 lens, 18 and 24 fps speeds, reverse and single frame projection. **Write Karl Heitz, Inc.**



The **DuKane A-V Matic** sound filmstrip projector has a program hold control providing complete control of the program at all times. The push-button remote control permits manual operation or lecturing, or the program operates automatically after placing the tone arm on the record. **Write DuKane Corporation.**

LaBelle "Courier" is a completely portable, continuous, synchronized filmstrip audiovisual tool. The built-in Polacoat screen requires no set up, and the Courier plays anywhere on internal battery pack or from AC power source. Snap-in tape cartridge and film magazine. **Write LaBelle Industries.**

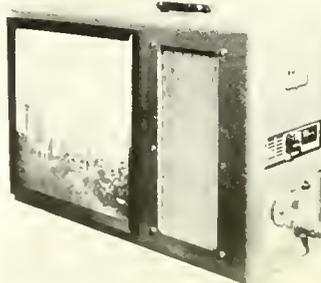


Sound Slide & Slidefilm Projectors



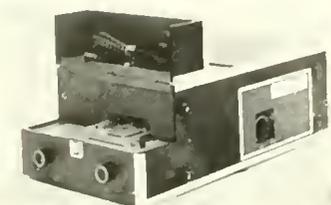
Audiscan, Inc. is marketing a cartridge-loading filmstrip-tape sound projector of 12½ lb. weight that has one special feature: both film and tape are sealed in one cartridge; 255 film frames and 25 minutes of sound are its noted capacity; both are perfectly synchronized in the cartridge. But plug-in cartridge must be furnished by manufacturer from adapted strips or slides and sound is also recorded from existing discs or new tapes. Cartridge dimension puts material on 1mm film base. **Write to: Audiscan Inc.**

Busch Cine-Slide self-contained projector puts color images on a large 14" x 14" plexiglas rear-screen; operates either manually, remotely, automatically and continuously. Sound is supplied by a tape recorder. 80-slide capacity Kodak Carousel projector delivers 35mm horizontal or vertical images; also takes Instamatic slides and super-slides. 500-watt projector lamp is standard. Push-button operation or remote control as desired; inaudible signal will handle display showings. **Write: Busch Film & Equipment Co.**

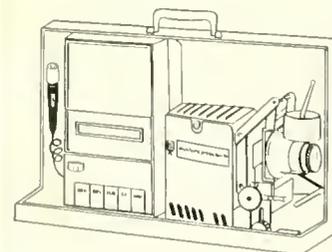


LaBelle "Sentinal" is a tape-filmstrip audiovisual unit in a vinyl covered cabinet. It measures 18¾ x 12¼ inches and has an 8¾ x 12 inch screen. It can be programmed to operate on command or repeat automatically. **Write LaBelle Industries.**

Vis-u-guide responder is a programmed teaching aid designed to present sound and slides in progressive segments. It has a 30 minute cartridge tape capacity, push button starting and 80 slide capacity. Before the program will continue beyond the standing frame the correct multiple response or true or false button must be pushed. For details, write **Vis-U-Line Systems Inc.**



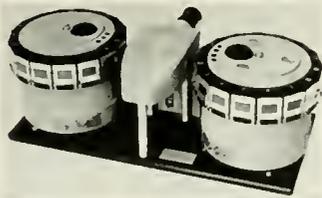
Vis-u-tote sound/slide projection system requires only pushing one button to operate. Continuous 35mm slides and ¼ inch taped sound track eliminate threading, synchronizing and fumbling. Kodak Carousel projector is built into case which also houses sound. **Write Vis-U-Line Systems, Inc.**



McClure's latest slidefilm projector features a removable cassette-type tape recorder as its sound source. Housed in a small attache case with built-in screen for showing to small groups, the combination projector-recorder weighs just 9 lbs. The record-playback unit may be plugged into an AC convertor or powered with rechargeable batteries. Microphone included. **Write McClure Projectors, Inc.**

Filmstrip and Slide Projectors

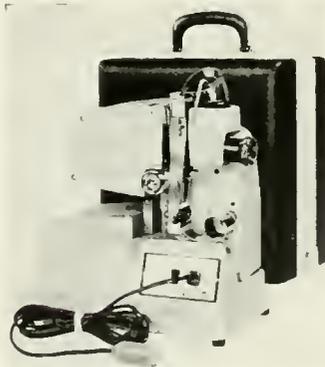
Spindler & Sauppe Model 332 2 x 2 slide projector for television use incorporates two 16-slide magazines, operating alternately at the rate of one slide per second. Included are roller bearing magazine turntable, idler gears, a new cam and roller tent system and protected drive motors. Available with projection lamps rated from 150 to 300 watts. Write Spindler & Sauppe.



Kodak Ektagraphic Model E slide projector features a tachistoscopic shutter, which permits the user to black out the screen without advancing the slide. It has forward and reverse control at the projector and a receptacle for remote control and dissolve. For information on this and complete line of projectors, write Motion Picture and Education Markets Division, Eastman Kodak Company.



DuKane Super 8 magnetic-optical sound projector has automatic sound reading, 18 and 24 fps speeds, solid state circuitry and four position controls. It handles up to 600 feet of super 8 film and features a 35mm f 1.4 lens. Write DuKane Corporation.



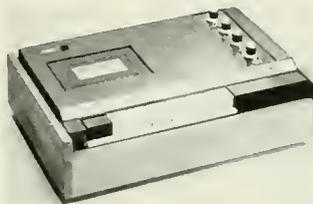
Trade Fair

Tape Recorders ...

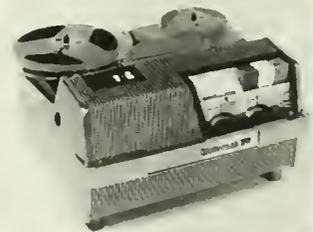
Audiotronics reversing record player permits instant back-up and replay of any portion of a record as many times as desired, without lifting the pickup arm or adjusting the volume control. The 10-watt, all transistor player has solid state circuitry throughout, stereo compatibility, four speed motor and separate volume and tone controls. Write Audiotronics Corporation.



Bell & Howell Model 327 cassette tape recorder is one of a complete new line of cassette tape recorders introduced last month. The 327 features separate controls for tone and balance in its stereo sound. It both records and plays. For information on the complete line, Write Bell & Howell.



Wollensak 1520 AV solid state 2-track monophonic tape recorder is especially suited to business, industrial and educational audiovisual applications. It features a new automatic recording level assuring quality recording without volume adjustment. Write 3M Company.



Richard Sound Unit is ruggedly built record player with space to accommodate filmstrip projector inside the case. The screen in the lid completes requirements for sound slide-films and presentations. Accommodates most 150 watt projectors (not included). Four speeds. Write Richard Manufacturing Co.



Tape Recorders & Sound Units

SMALLER DIMENSIONS due to solid state components highlight modern new tape recorders. And, easy-to-use record players designed for audiovisual tie-in are the rule today. Here are some of the best.



Audiotronics Model 110-A tape recorder has all-transistor circuitry capable of 25 watts output. It is a specially designed half-track monaural recorder with simplified controls. The three speed unit is equipped with standard output jacks to connect a microphone, headset, or external speaker for extended coverage. For additional information, write Audiotronics Corporation.

Videotape Recorders



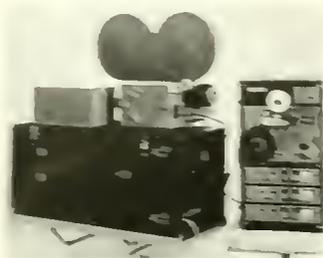
Bell & Howell's new 2920 NTSC color video recorder delivers faithful color recording and reproducing with chroma and hue stability previously unattainable in helical-scan recorders. It has push-button control for all motion functions, weighs just 65 lbs., has fast forward and rewind and special positioning of the head permitting quick replacement. Write Bell & Howell.

(Continued on next page)

A-V Equipment . . .

continued

Videotape Recorders . . .

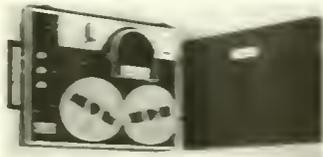


Palmer 8mm television film recorder makes low-cost direct transfers of closed circuit TV or videotaped materials to 8mm and super 8 film for playback in cartridge load projectors. It has a special tape delay for direct recording with 24-frame sound track retards. Available in either 8mm or super 8 mode. Similar recorder also available in 16mm. Write W. A. Palmer Films, Inc.

Mollenset video recorder is a magnetic recorder that records and plays back both sight and sound. Convenient and easy to operate, the recorder automatically records sight and sound in perfect synchronization. Video tapes require no processing and may be stored and retrieved indefinitely. The unit may be coupled to an optional tuner and TV monitor receiver, and will record from both broadcast TV and closed circuit. Write 3M Company.



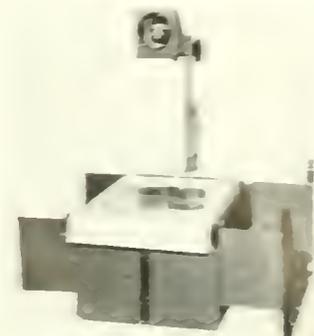
Sony EV-200 videocorder is a portable, easy-to-use TV videotape recorder with two audio tracks. Features slow-motion, full-stop, complete tape interchangeability and horizontal or vertical reeling. For information on this and complete line of other models write Sony Corporation of America.



Overhead Transparency Projectors

OVERHEAD TRANSPARENCY techniques continue to expand around the world, and well-stocked equipment.

And, because of its flexibility, overhead projection equipment has a popular 2-1/2" x 3-1/2" format of types and sizes available today. From a single projector.



Mitsubishi "Executive" overhead projector is self-contained and easily portable. Its big screen image provides 2000 lumens with full brilliance. Full attachments and separate tools are carried in the cover which can be removed or left in place during a demonstration to hold transparencies. Can be used in brightly lit rooms. Contact: Wilson Corporation.



Bell & Howell "Specialist" overhead projector Model 300 features a quick lamp change system, large light intensifier condensing lens system for even light distribution, largest projection lens of its type, and a safe interlock system that prevents "inaccessible" opening of the projector. It has a DMV 500 watt lamp. 2000 lumens output. Write Bell & Howell.

Special & Multi-Purpose

AUDIOVISUALS are created and available to serve a variety of special needs and purposes. From special to multiple use equipment and devices, the following projectors are examples of those regularly created for special and developing needs.



Kalar/Victor large screen TV projector, Model AS13-B for both closed circuit and "off-the-air" TV input. The projector includes 80 channel UHF and VHF tuner. Projects picture as large as 8 by 10 ft. Write Kalar/Victor.

Astronaut giant indoor-outdoor projector reaches large audiences for advertisements, public service and safety programs, background projection in theatres, studios, store windows and other applications. Light output equals 50 auto headlamps and has color temperature of 3200° Kelvin. Write Karl Heitz, Inc.



A.V.E. Corporation's "Interlock Ruster" model is a transportable 35mm motion picture projector which features as precision gear mechanism for ultra quiet operation, rotary stabilizer sound, intermix movement framing system, external focussing knob, replaceable aperture plates, 2000-foot film capacity. Write A.V.E. Corp.



Panascolor's Magazine Motion Picture Projector with a built-in projection screen has a capstan drive and two-hour film magazine. The projector has an optical prism system replacing the clean pull-down intermittent movement. It also permits noise-free operation. In the magazine 12 rows of images and 12 rows of optical sound are printed lengthwise on the strip. Write Panascolor, Inc.

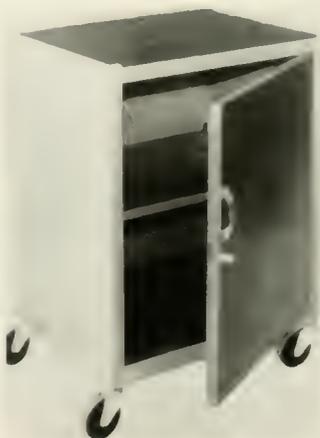
Screens & Accessories

A WIDE variety and selection of screens, storage cabinets, projection stands and other accessory equipment is available to the audiovisual equipment user. Here are a few, and the names and addresses of others are contained in the Buyers Guide listing at the right.

Da-Lite "Executive Electrol" screen is complete with its own ceiling closure panel which permits the screen to be automatically lowered and raised out of sight. It has a heavy duty motor five-inch extruded aluminum roller with die-cast end caps. Sizes range from 50 x 50 inches to 12-ft. square in a choice of finishes. Write Da-Lite Screen Co., Inc. for details on this and other models.



Advance "Pizmo-ble" equipment inter safely stores 8mm or 16mm film cartridges, single frame filmstrips, double frame filmstrips and other materials and equipment. Finished in Platinum Birch vinyl and a light wood grain, the mobile cabinet has adjustable shelves for various needs. A 20-foot power cord is stress mounted in the end and the power assembly includes a dual outlet and cord wind bracket. Write Advance Products for details on this and complete line of other models.



H. Wilson Mobile Storage Cabinet (pictured at right) is a sturdy easy-move storage facility for audiovisual department. This company also has line of overhead projectors and other film handling and storage equipment. Write: H. Wilson.

Buyers Guide to Audiovisual Equipment Manufacturers

Advance Products Co., 2700 E. Douglas Ave. Wichita, Kansas 67201.

Allied Impex Corp., 300 Park Ave. So. New York, N. Y. 10010 GR 3-4710.

American Optical Co., Eggert & Sagar Rd., Buffalo, N. Y. 14215 895-4000.

Ampex Corporation (A-V Products), 403 Broadway, M.S. 14, Redwood City, Calif. 94063 367-4165.

Argus Incorporated, 5950 W. Touhy Ave., Chicago, Ill. 60648 647-9411.

Arion Products, 1022 Nicolet Ave. Minneapolis, Minn. 55403 333-3788.

Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway W. Woodside, N. Y. 11377.

Audiotronics Corporation, 7424 Bellair Ave. N. Hollywood, Calif. 91605.

Audio-Visual Research, Inc., 205 E. Kingsman St., Pampa, Texas 79065 MO 4-3251.

Audiscan Incorporated, 1414 13th St. N.E. Bellevue, Wash. 98004 GL 4-0694.

Bell & Howell Photo Sales Co., 7100 McCormick Rd., Chicago, Ill. 60645 OR 3-3300.

Charles Beseler Co., 219 S. 18th St. East Orange, New Jersey OR 6450.

Bodde Screen & Projector Co., 11541 Bradley Ave. San Fernando, Cal. EM 5-2557.

Buhl Optical Co., 1009 Beech Ave. Pittsburgh, Pa. 15217 321-4176.

Busch Film & Equipment Co., 214 S. Hamilton, Saginaw, Mich. 48602 754-4406.

Buxton Advertising Agency, Union Bank Plaza, 201 S. Lake Ave. Pasadena, Calif. 91101 795-5949.

Carbons, Inc., 111 South Road, Cedar Knolls, N. J. 07927 267-8200.

C.O.C. Time-O-Lite, 23-57 Seaway St., Long Island City, N. Y. RA 1-7400.

Jack C. Coffey Co., 700 47th St. N., Chicago, Ill. DF 6-5182.

Comco Corporation, 1800 N. Spaulding, Chicago, Ill. 60647 384-1000.

Concord Electronic Corp., 1935 Armadillo Los Angeles, Calif. 90028 478-2541.

Da-Lite Screen Co., Warsaw, Ind. 46580 267-8101.

Decision System, Inc., East 66 Midland Ave. Paramus, N. J. 07652 261-8900.

Draper Shade & Screen Co., Spiceland, Indiana 47785 YU 7-3605.

DuKane Corporation, St. Charles, Ill. 60174 584-2300.

Eastman Kodak Co., 343 State St., Rochester, N. Y. 14650 325-2000.

Eico Optonics Corporation, Willow Grove, Pa. 19090 OL 9-7000.

Fairchild Camera & Instrument Corp., 22 Fairchild Ave. Plainville, N. Y. 11403 WE 8-9600.

Filmagic (The Distributor's Group), 214 14th St. N.W. Atlanta, Ga. 30318 874-1661.

Genarco, Inc., 97-04 Sutphin Blvd. Jamaica, N. Y. 11435 OL 8-5600.

General Electric Co. (CCTV), 600 Old Liverpool Road, Liverpool, N. Y. 456-7359.

General Electric Co., Photo Lamp Dept., Nide Park, Cleveland, Ohio 44112 266-2187.

General Electric Co., Visual Communications Products, 600 Old Liverpool Rd., Liverpool, N. Y. 456-2277.

Graflex, Inc., 5791 Monroe Ave., Rochester, N. Y. 14601 586-2020.

John A. Grant & Assoc., 6129 N. Winchester Ave., Chicago, Ill. 60440 279-1662.

Gruber Products Co., 5254 Jackson Rd., Tallahassee, Fla. 32303 474-2200.

The Harward Co., 1245 Chicago Ave. Evanston, Ill. 60120 326-7070.

Hoffman Information Systems, 2626 Peck Rd., Maywood, Calif. 91816 442-0121.

Honeywell, Inc., P. O. Box 5227, Denver, Colo. 80217 771-4700.

(Continued on next page)

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• MARYLAND •

Stark-Films, Inc. (Since 1920)
537 N. Howard St., Baltimore,
Md. 21201. Phone: 305/539-3391.

• MASSACHUSETTS •

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Boston 02116.

• NEW YORK •

Buchan Pictures, 122 W. Chippewa
St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775
Broadway, New York 10019.
Phone 212/Judson 2-4060.

Tralning Films, Inc., 150 West 54th
St., New York 10019. CO 5-3520.

Visual sciences, 599BS Suffern, N.Y.
10901

• PENNSYLVANIA •

Appel Visual Service, Inc., 12
Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St.
Philadelphia, 19107. Phone: 215/
923-0650.

J. P. Lilley & Son, Inc., Box 3035,
928 N. Third St., Harrisburg
17105, (717) 238-8123.

The Jam Handy Organization, Pitts-
burgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 752 Spring St. N.W.
404/875-8823, Atlanta 30308.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod
St., New Orleans 70130. Phone:
504/525-9061.

MIDWESTERN STATES

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CHICAGO AREA

The Jam Handy Organization, 230
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60601. State 2-6757.

Midwest Visual Equipment Co., Inc.
6500 N. Hamlin, Chicago 60645.
Phone: (312) IR 8-9820, and
Two equipment rental locations:
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O'Hareland: 6600 Mannheim Rd.
at O'Hare Inn — Phone 296-1037.

• MICHIGAN •

The Jam Handy Organization, 2821
E. Grand Blvd., Detroit 48211.
Phone: 313/TR 5-2450.

• MISSOURI •

Swank Motion Pictures, Inc., 201 S.
Jefferson Ave., St. Louis, Mo.
63103. (314) JE 1-5100.

• OHIO •

Academy Film Service, Inc., 2110
Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564
Park Avenue, Mansfield.

Fryan Film Service, 4369 Industrial
Pkwy., Willoughby, Ohio 44094

Sunray Films, Inc., 2005 Chester
Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem
Ave., Dayton 45401.

M. H. Martin Company, 1118 Lin-
coln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620
Hollywood Blvd., Hollywood 28.
HO 6-1651.

The Jam Handy Organization, 305
Taft Building, 1680 N. Vine St.,
Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 870 Mon-
terey Pass Road, Monterey Park,
91754. Phone: (213) 264-6850

Ralke Company, Inc. A-V Center,
641 North Highland Ave.,
Los Angeles 36. (213) 933-7111

SAN FRANCISCO AREA

Photo & Sound Company, 116 Na-
toma St., San Francisco 94105.
Phone: 415/GARfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 922
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• OREGON •

Moore's Audio Visual Center, Inc.
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97214 Phone: 503/233-5621.

• UTAH •

Deseret Book Company, 44 East
South Temple St., Salt Lake, 10.

Hudson Photographic Industries,
Inc., 2 Buckhout St., Irvington-
on-Hudson, N. Y. 10533; LY 1-
8700.

International Audio Visual Ltd.
193 Cayer St., Coquitlam, New
Westminster, B. C., Canada. 522-
7955.

Jayark Instruments Corp., 10 E.
49th St., New York, N. Y.
10017; 751-3232.

Karl Heitz, 979 Third Ave., New
York, N. Y. 10022; 212-421-
5220.

Kalart/Victor Co., Inc., Plainville,
Conn. 06062; 747-1663.

Knox Mfg. Co., 9715 Soreng Ave.,
Schiller Park, Ill. 60176; 678-
1666.

LaBelle Industries, Inc. 510 S.
Worthington, Oconomowoc, Wis-
consin. 53066; 567-5527.

L/W Photo, Inc., 15451 Cabrito
Road, Van Nuys, Calif. 91406;
781-0457

Magnasync/Moviola Corp., 5539
Riverton Ave., North Holly-
wood, Calif. 91601; 877-2791.

**3M Company, Visual Products
Div.**, 2501 Hudson Rd., St. Paul,
Minn. 55101; 733-6142.

McClure Projector, Inc., 1215
Washington St., Wilmette, Ill.
60091; BR 3-2310.

Movie-Mite Corp., 1004 Jeffer-
son Ave., Detroit, Mich. 48207;
961-5540.

MPO Videotronics, 222 E. 44th
St., New York, N. Y.

Neumade Industries, Inc., 720
White Plains Rd., Scarsdale,
N. Y. 10583 725-4900.

Paillard Incorporated, 1900 Lower
Rd., Linden, N. J. 07036; 201-
381-5600.

Panacolor, Inc., 100 E. 42nd St.,
New York, N. Y. 10017; MU
2-5711.

**Panasonic/Matsushita Electric
Corp. of America**, 200 Park
Ave., New York, N. Y. 10017;
973-5700.

**Pathe Division, Radiant Mfg.
Corp.**, 8220 N. Austin Ave.,
Morton Grove, Ill. 60053; YO 6-
4200.

Paulmar, Inc., 464 Central Ave.,
Northfield, Ill. 60093; 446-5340.

Plastic Reel Corp. of America, 604
S. Commercial Ave., Carlstadt,
N. J. 07087; 867-4020.

Polacoat, Inc., 9750 Conklin
Blue Ash, Ohio. 45242;
1300.

Projection Optics Co., Inc., 21
18th St., East Orange, N.
676-6509.

**Projection Theaters Div., Mo-
Ltd.**, 87-73 Kingston Place
maica Estates, N. Y. 11432;
7242.

Radiant Mfg. Corp., 8220 N.
tin Ave., Morton Grove,
60053; YO 6-4200.

Radio Corp. of America, Fron-
Cooper Sts., Bldg. 15-6, C
den, N. J. 08102; 963-8000.

Richard Mfg. Co., 5914 N.
Ave., Van Nuys, Calif.

Shure Brothers, Inc., 222 Ha-
Ave., Evanston, Ill. 60204;
8-9000.

Sony Corp. of America, 516
Florence Avenue, Inglew
Calif. 90301.

Spindler & Sauppe, Inc.,
Grand Central Ave., Glen
Calif. 91201; 247-1610.

Standard Proj. & Equipment,
1911 Pickwick Ave., Glen
Ill. 60025; 729-4200.

Strong Electric Co., 87 City
Ave., Toledo, Ohio. 43601;
3741.

Sylvania Electric Products,
730 Third Ave., New Y
N. Y. 10017; 551-1317.

Technamation, Inc., 16 Sim-
Drive, E., Port Washing
N. Y. 11050; 883-8800.

Technicolor Corp., P. O. Box
1300 Frawley Drive, C
Mesa, Calif. 92627; 540-4330

Viewtex, Inc., Broadway Ave.,
brook, N. Y. 11741; LT 9-6

Vis-U-Line Systems, Inc.,
Hollywood Blvd., Los Ang
Calif. 90027; 467-3041.

W. A. Palmer Films, Inc.,
Howard St., San Francisco
Calif., YU 6-5961.

Westinghouse Electric Corp.,
Div. of A-V Systems, Inc.,
Box J, Sea Cliff, N. Y. 11
OR 1-8010.

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Bloomfield, N. J. 07003;
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Medical Sciences, Professional Audiences

Second Chance, produced and distributed by Jerome L. Schulman, M.D.

Mental Health

Stress: Parents with a Handicapped Child, produced by Derrick Knight and partners and distributed by Contemporary Films.

Safety

A Chance to Save a Life, produced and distributed by National Council of Boy Scouts of America.

SMM Films

Sewing Skills Series, produced and distributed by Bailey Films.

Art and Music Filmstrips

Exploring Art Techniques, produced by Sarita Rainey and distributed by Bailey Films.

Language Arts Filmstrips

Concord: A Nations Conscience, produced and distributed by Guidance Associates Harcourt, Brace & World.

Science, Mathematics, Health Filmstrips a tie between *Human Reproduction Series*, produced by Audio Productions and distributed by McGraw-Hill Text-Films; and *Target: The Moon*, produced and distributed by The New York Times.

Social Studies Filmstrips

Automation: Promise or Threat, produced and distributed by The New York Times.

Guidance Filmstrips

World of Work, Set 1, produced by University Films and distributed by McGraw-Hill Text Films.

Sales Promotion and Training Filmstrips

We Were There, produced by Contempo Production for, and distributed by, Detroit Diesel Engine Division, General Motors Corporation.

Public Relations and Training.

Non-Profit. Filmstrips

Because of Camping, produced and distributed by Girl Scouts of the U.S.A.

Religion and Ethics Filmstrips

a tie between *Somebody's Cheating*, produced and distributed by Guidance Associates Harcourt, Brace & World; and *Someone Must Care*, produced by Berkeley Studio of United Church of Canada, and distributed by Distribution Services.

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In the Land of Fujisan, produced by Berkeley Studio of United Church of Canada and distributed by Friendship Press.

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They Have Overcome, produced by Richard Bruner and distributed by Warren Schloot Productions.

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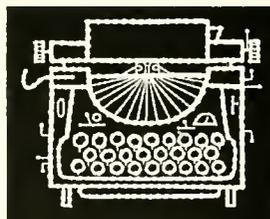
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the last word

Business Screen Joins Harcourt, Brace & World

With this issue, as BUSINESS SCREEN moves into its fourth decade of service to the audiovisual industry, the scene has been set for a promising new era of even greater achievement and service to readers and advertisers.

Helping to set the scene was the recent conclusion of negotiations joining BUSINESS SCREEN to one of the world's largest publishing organizations, Harcourt, Brace & World, Inc. As a result of the transaction which makes Brookhill Publishing Co., a wholly-owned subsidiary of Harcourt, Brace & World, Inc., BUSINESS SCREEN moves into the future with renewed

vigor from a foundation backed by the resources of a top publishing organization.

And, our new parent company is no stranger to audiovisuals, witnessed by the Harcourt, Brace & World Guidance Associates citation recently being awarded blue ribbon at the American Film Festival (see page 20) for its filmstrip *Concord: A National Conscience*.

The experience of Harcourt, Brace & World, Inc., in all phases of communication stands as an important complement to our specialized dedication to audiovisuals. As a result of the association, we at BUSINESS SCREEN look forward with pride and dedication to the promising years ahead of continuing greater service to you.



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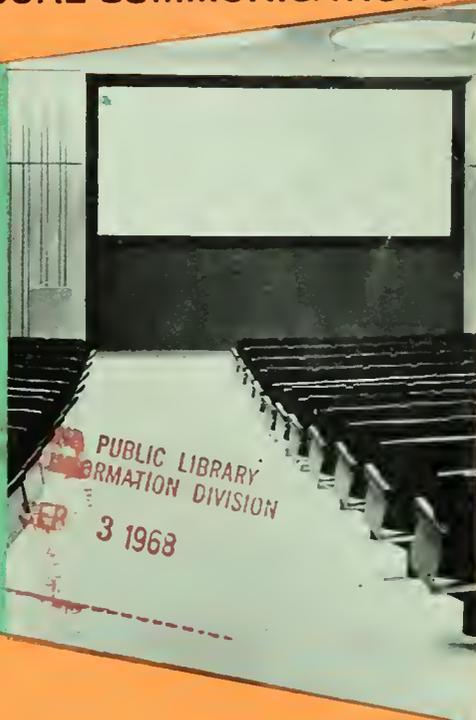
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Preview:
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Dick Rogers, Vice-President of our Theatre Division, (or your local Modern account executive) will give it his personal attention if you contact him at Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, N.Y. 10036.

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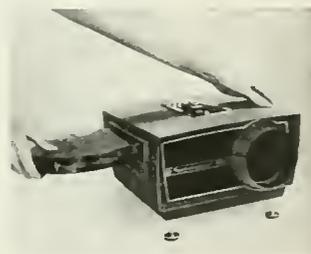
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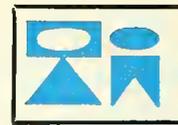
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BUSINESS SCREEN

*The Magazine of Audio and Visual
Tools and Techniques of Communication*

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This month's cover shows the HemisFair landmark, the Tower of the Americas . . . one of the screening rooms for the 9th International Industrial Film Festival at Vienna . . . and Sen. Charles Percy greeting NAVA Past President Hazel Sherrill at the recent convention. Turn to our exclusive reports of all of these events on the following pages.

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right off the newsreel

Memorex, Technicolor Agree to Merger Plan

Memorex Corporation and Technicolor Inc., Los Angeles, have agreed in principle to the acquisition by Memorex of Technicolor's photographic products business, it was announced jointly today by Laurence L. Spitters, president of Memorex, and Thomas J. Welsh, chairman of Technicolor. The proposed transaction, when approved, will produce a business whose rate of annual sales exceeds \$150 million, placing it among the 500 largest manufacturing companies in the U.S.

The agreement in principle by managements of the two firms is subject to completion of definitive contractual agreements to be submitted for approval by the boards of directors and shareholders of both companies.

The Technicolor business to be acquired by Memorex includes the manufacture of theatrical print films, television print films, photographic equipment for the consumer and audio visual markets, and laboratories for photographic developing and printing services.

The proposed transaction calls for Memorex to issue to Technicolor 1/4 share of its common stock and 1/5 share of a new issue of 4% convertible preferred stock with a liquidating value of \$100 per share for each share of Technicolor common stock now outstanding. Memorex would issue more than 900,000 shares of its common and more than 700,000 shares of the new preferred stock. The preferred will not be callable for five years and will be convertible into Memorex common at the rate of 1.15 shares of common for each share of preferred.

Technicolor's insurance and creative merchandising businesses will not be acquired by Memorex, and Technicolor's interests therein will be distributed to Technicolor shareholders.

Spitters and Welsh said that Technicolor's photographic products business would continue to be operated under the Techni-

color name as a fully integrated division or subsidiary. Both executives expressed great enthusiasm for the benefits to come from the combination of Memorex's magnetic recording products business and Technicolor's photographic products business. Mr. Welsh commented that Memorex's video tape products and Technicolor films are used side by side in many image storage and reproduction applications. "Both technologies should proceed optimally to satisfy the motion picture and television user's needs," he said, "and their further development by Memorex and Technicolor will be complementary."

Crowell Collier Buys Association Films, Inc.

Crowell Collier and Macmillan, Inc. today announced the purchase for cash of Association Films, Inc., a distributor of sponsored and educational films to non-theatrical and television audiences.

The New York headquartered company, which was founded in 1911, will operate autonomously as a subsidiary of Crowell Collier and Macmillan. Robert D. Mitchell will continue as president. No personnel changes are contemplated.

Farm Film Foundation Awards Annual Winners

Kenneth Boltz, Audio Visual Specialist, Colorado State University, received the Farm Film Foundation's \$500.00 Professional Improvement Award recently for the film *Wonders of Wilderness*.

Announcement of the winner was made at a dinner given by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors at the University of Tennessee.

W. Thomas Duke of the B. F. Goodrich Co., Akron, Ohio, was the principal speaker and assisted Edith T. Bennett, Executive Vice President of the Farm Film Foundation in the presentation of the Award Certificate and the \$500.00 check. Honorable Mention Certificates and checks for \$50.00 were given to William H. Folwell of Pennsylvania State University, and Francis L. Blake of West Virginia University.

Judges who selected the winners were: Dr. Landis Bennett, in charge of visual aids, Agricultural Extension Service, North Carolina State University; W. Thomas Duke, B. F. Goodrich Co.; and James E. Gibson, former Chief of the Motion Picture Service, U.S.D.A.



His Holiness Pope Paul VI granted Paul A. Kaufman, executive president of DuArt Film Laboratories, Inc., which processed the film *Are My Own* dealing with the needs and problems of Jean Baptiste LaSalle, founder of the Christ Brothers Religious Teaching Order. Mrs. Kaufman accompanied her husband on the visit. The film received a special "Hemi" award at the recent HemisFilm Festival in San Antonio.

Kodak Planning Colorado Photo Product Facility

Eastman Kodak Company acquired an option on approximately 2,400 acres of land in Colorado to build a plant that will produce mainly photographic products. The announcement was made jointly by John A. Loveland, Governor of Colorado, and Louis K. Eilers, president.

Dr. Eilers stated, "Assuming specific details and remaining problems, including zoning and availability of adequate water, soil conditions, and the like, can be worked out cooperatively, it is our intention to purchase the land and begin construction in the spring of 1969, with the hope that operations can commence early in 1972."

"Initially, we are considering the construction of a film finishing plant," Dr. Eilers explained. "Master rolls of coated film would be shipped in bulk from Colorado from Rochester, N.Y., for final finishing, inspection, and packaging."

The property under option is located 50 miles north of Denver in a triangle formed by the cities of Greeley, Fort Collins, and Loveland. It is about one mile south of Windsor a town of 1,500.

The Colorado land, owned by the Great Western Sugar Company, has been used for farming. The land not used initially for Kodak's operations will be leased back to the Great Western Sugar Company for their agricultural programs. A sale price was recently announced.

The proposed plant would
(Continued on page



Principals in the recent sale of Modern Talking Picture Service, Inc. common stock (100 per cent tendered) to an investment group headed by Cincinnati attorney Sherman Unger pictured as the deal was signed last month in New York. Left to right are Unger; Mrs. Frank Arlinghaus, widow of the founder of Modern; and Carl Lenz, Modern president.



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continued

part of the company's Kodak Park division in Rochester, where photographic films, papers, and chemicals are presently manufactured. Norman F. Beach, a Kodak vice-president and general manager of Kodak Park, would also have general responsibility for the Colorado operation.

Beach explained that master rolls of coated film will be shipped from Rochester to Colorado. There they will be slit, inspected, spooled, packaged, and supplied to Kodak distribution centers in the western United States. In the early stages of development, the plant may also mix and blend photographic chemicals and finish, inspect, and package photographic papers. Among the products to be handled at first will be films for amateur photography, the graphic arts, and radiography. Sundry items, such as film spools and cartridges, will also be manufactured.

The Colorado plant will be the first United States location outside of Rochester to participate

in Kodak's photographic finished goods manufacturing. Currently all of the company's domestic production of photographic film and paper is located at Kodak Park.

Fourways Expands into Industrial Productions

Fourways Productions, Hollywood, is expanding its motion picture department to include business, documentary and educational films, with the establishment of a new Industrial Division.

Clark Howat has been appointed director of the Industrial Division and will assume charge of program development, client relations and creative services. Howat brings to Fourways 25 years experience in the motion picture industry. For the past six years he has worked as a free lance business film writer and audio-visual consultant.

Howard H. Ross has been named executive producer co-

ordinating all the firm's motion picture, television and radio production activities. Ross has been a film and television producer for the past 20 years, in addition to serving as an NBC network executive for over 12 years.

Fourways Productions, headquartered in Hollywood, with offices in New York and Honolulu will offer a total film production service as well as the planning, writing and publishing of all collateral material required for complete audio-visual communication programs.

F&B Ceco, Inc. Opens Film Producers Services

Film Producers Services, Inc., a new division of F&B/CECO Industries, Inc., will operate the former Fox Movietone Studios and buildings at 460 West 54th St., New York.

Officers are: Arthur Florman, President, Len Hollander, Executive Vice-President and Sid Reis, Studio Manager. The two huge sound stages (largest in New York) will be operated as rental stages as before, including all the facilities with complete wood-working shop, prop stor-

age, offices, projection room etc.

Several new cutting rooms on the second floor will be available for long or short term rentals. The third floor is presently being completely renovated for occupancy by United Press International. Other tenants in the building include Manhattan Sound, West German TV, Kaplan Productions, and McManis Productions.

Arthur Florman says, "This is the first in a series of studio acquisitions by F&B/CECO Industries. New York urgently needs more and better sound stages, and our new division Film Production Services, Inc. is making every effort to locate purchase or construct these needed facilities to take care of our ever-increasing film production in the East."

Miami's Film Sound, Inc. Changes Corporate Name

The corporate name of Film Sound, Incorporated, recently organized motion picture sound recording facility, has been changed to Recording Studios, Incorporated, effective immediately.

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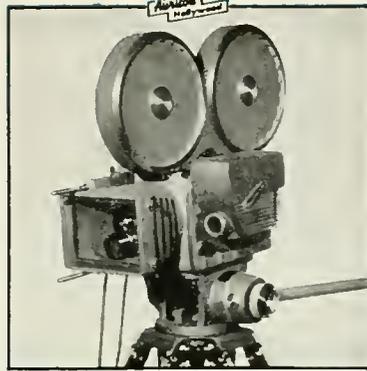
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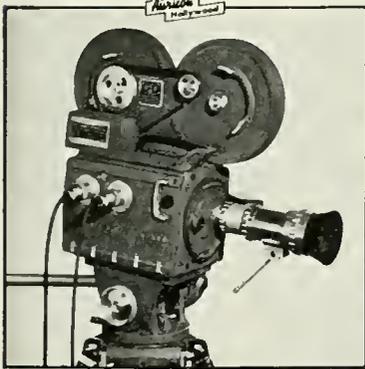
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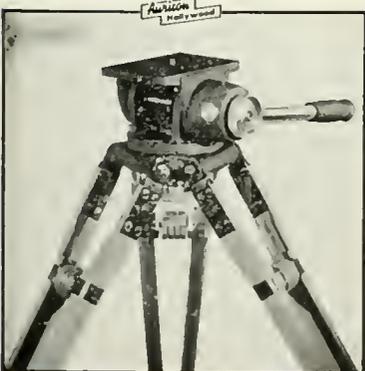
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THE A-V CALENDAR

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5th Annual "Days of Visuals", September 9-10, New York Hilton Hotel, New York City. Sponsored by National Visual Presentation Association.

12th International Industrial Film Festival, September 23-28, Vienna, Austria. Sponsored by the Confederation of European Industrial Federations.

1968 Photokina, Cologne, Germany, September 28-October 6. Sponsored by the Association for the German Photographic Industry.

OCTOBER

15th Annual National Conference and Information Film Producers of America Annual Banquet, October 10-12, El Mirador Hotel, Palm Springs, California.

International Film & TV Festival of New York, October 14-18, Americana Hotel, New York City. Organized by Industrial Exhibitions, Inc.

6th Annual Columbus Film Festival, October 24-26, Fort Hayes Hotel, Columbus, Ohio. Sponsored by the Film Council of Greater Columbus.

11th Annual Meeting of Industrial Audio-Visual Association, October 21-24, Mall Motor Inn, Dayton, Ohio.

12th Annual San Francisco International Film Festival, October 24- November 3, Masonic Auditorium, San Francisco.

NOVEMBER

11th Chicago International Film Festival, November 9-17, Chicago, Illinois.

10th Society of Motion Picture and Television Engineers (SMPTE) convention, November 10-15, Washington-Hilton Hotel, Washington, D.C.



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screen executive

Lofquist to President of Perfect Film Laboratories

Albert P. Lofquist has been appointed president of Perfect Film Laboratories, Los Angeles, the professional processing division of Perfect Film and Chemical Corp.

Prior to joining Perfect, Lofquist had been corporate vice president at Technicolor, Inc.

Modern Names W. M. Oard Executive Vice President

The board of directors of Modern Talking Picture Service, Inc., has named William M. Oard to the office of executive vice president.

Oard, a graduate of M.I.T., has been with Modern for 20 years and has served as midwest



divisional manager and account executive in Detroit. He was named to the post of vice president in charge of operations in 1963 and works out of Modern headquarters office in New York.

Plaza Productions Elects R. S. Tyrol President

Robert S. Tyrol, vice president and general manager of Broadcast-Plaza, Incorporated was elected to the board of directors and appointed president of Plaza Productions, Incorporated, a Broadcast-Plaza subsidiary.

Tyrol, who will continue to serve as vice president and general manager of Broadcast-Plaza,

Incorporated succeeds Roger Wilkins, who was named chairman of Plaza Productions. J. W. Wille remains as executive vice president and general manager of Plaza Productions.

Murray Heads Sales at Bardwell & McAllister

John Murray has been appointed vice-president in charge of sales for Bardwell & McAllister, Inc., motion picture and TV lighting equipment manufacturers, of Hollywood.

For Murray, it represents another milestone in a successful career which started with Bardwell & McAllister's parent, F&B/Ceco, Inc., 17 years ago. Since then he has served in lighting rental departments, most recently at Colortran rental and sales manager.



Smith, Donigi Named to VP Posts at DuArt Labs

Robert M. Smith was elected first vice-president of DuArt Film Laboratories, Inc., at a meeting of the company's board of directors, according to Larry Young, board chairman and president. Don Donigi was named vice-president in charge of operations of both the color and b/w plants. Both Smith and Donigi have been with DuArt for over ten years.

Kodak Names Manager of Colorado Operations

Howard Smith has been appointed manager of Kodak's Colorado manufacturing operations. He was formerly administrative assistant to the general manager of the Kodak Park Division. Smith has been associated with

(Continued on page 6)

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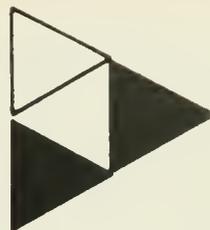


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Communication by Objective

By ROBINSON P. RIGG
European Editor

BRITAIN'S TWO DAILY newspapers for businessmen are *The Financial Times* and *The Times Business News*; and they are hot in competition for readers and advertisers. They pull out all the stops — financial and economic surveys, ahead-of-market reporting, market analyses, industry supplements, even women's pages. Ten years ago this month *The Financial Times* invited Business Screen's European Editor to make minor press history by contributing a regular industrial film column, the first ever to appear in a nationally circulated daily newspaper. One year later the *Times* inaugurated an industrial film column in competition.

Last month, the *Times* announced that it was sponsoring a management training film in partnership with Associated British Pathe, the production company. Soon after, we heard that *The Financial Times* had signed a contract with the Rank Organisation to produce a whole series of management training films. A.B. Pathe is owned by Associated British Cinemas who rival Rank in the distribution of feature films. It looks as though the sponsored film is the choice of weapons in business duelling in Britain these days!

A new book by publicist Trevor Russell-Cobb (*Paying the Piper*, Queen Annes Press, London \$1.50) may help the contestants to sharpen their aim. It takes a cool look at the theory and practice of industrial patronage of the arts — painting, sculpture, music, ballet — and films. Russell-Cobb claims that patronage is a viable form of prestige advertising and quotes Standard Oil of New Jersey as defining the target as "that part of the population which is well informed and specially involved — those people with intelligent opinions who do something about their opinions."

As examples of Standard's patronage of the arts he quotes the film *Louisiana Story* about a boy in the Bayous and the friends he makes among the men who come to drill for oil. Produced by Robert Flaherty in 1949, *Louisiana Story* is a feature length documentary acclaimed by art film buffs throughout the world. But Jane Senior reviewing the book *Industrial Advertising & Marketing*, the *Financial Times* man's journal, thinks there was more smart sales thinking than patronage in Standard's decision to use Flaherty. She says the film was "clearly directed at those people who would already be familiar with the work of Flaherty and would therefore be receptive to an industrial message expressed through his creative talent."

One of the problems in Britain is that creative talent is costly and as sponsors become more price conscious, sponsored-film men fear that production standards may slip. Some sponsors are angered at the elimination

of all but 27 films out of 156 entered in this year's British Industrial Films Festival. Last year, the businessmen argue, 46 films were selected — but are the films this year really of lower quality? I suppose I see as many as 300 industrial films a year, some good some bad, and there is a marked trend towards specialisation in subject matter and audience selection. Sponsored films are expected to work harder in a shorter time than in the days of the prestige film for general audiences. Four or five years ago few titles would run to more than 50 prints—today it is not unusual for more than 200-300 copies to be ordered.

Sponsored film trend-setters like the General Post Office, British Rail, British Insurance Association, Barclays Bank, Midland Bank, National Coal Board and the United Kingdom Atomic Energy Authority now make films very much for selected segments of their market areas. They are highly experienced sponsors and the production standards of their films have not slipped; yet none of the twenty three films which they entered in the Festival got past the elimination panels.

Keynote speaker at the Awards ceremony, Sir Derek Pritchard, Chairman of Britain's National Export Council, said that although 350 of the 1,000 industrial films produced annually in Britain were used to boost export sales, he wanted to see at least another 500 small and medium manufacturing companies add film to their export marketing strategy. Continued Sir Derek, "Just how realistic is this hope? We all know chairmen and managing directors who say they don't need to use films — who look on films as a costly and unnecessary toy. But things are changing. There seems to be a shift of emphasis from the high price prestige product to the industrial film with a specific task."

In the eyes of the sponsors the elimination panels may not have caught up with the trend, but there were no complaints about the films which gained the major awards. A Gold Award went to British Petroleum's *Refining* made by Beryl Stevens of Larkins Studios who also collected the award for *Refining* as the "film which most imaginatively communicates its message" given annually by the Industrial Film Correspondents' Group, the press men and women who report on industrial films. The film uses superimposition of cartoon over live action to send up the traditional plant tour and in a hilarious 18 minutes gives the best explanation of the oil refining process yet put on celluloid.

Other Gold Award winners were *Centenary*, an in-plant film made by Leslie Sansom of Vickers Limited film unit, to tell the story of the first 100 years of his company's his-

(Continued on next page)



Cartooned "Guide" provides the audience a tour of an oil refinery in British Petroleum Company's *Refining*.



Cartoon sequence from The National Wool Textile Export Corporation's film *The Princess and the Wonderful Weaver*.



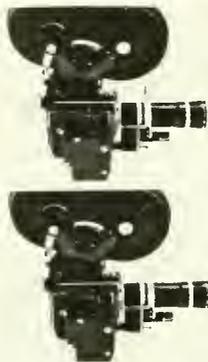
Scene from the World Health Organization's *False Friends* in which a drug addict is persuaded to submit himself to treatment.



"Alcohol, that's more than 50% carbon too!" reports the film *Carbon* by the Morgan Crucible Co. Ltd.

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communication . . .

continued

tory. Made for employees and shareholders, the film's imaginative interpretation has already attracted widespread audiences. *Genetics and Plant Breeding* made by World Wide Pictures as a skillful soft sell for Birds Eye Foods, teaching 14 year olds about Mendel's laws of heredity, chromosomes and genes. *False Friends* made by Interfilm for the World Health Organisation is aimed at schoolchildren in the countries where drug addiction is more a way of life than a social problem. A Silver Award went to European and U.S. oil companies for sponsoring *Load on Top*, made by Shell Film Unit, to urge the adoption



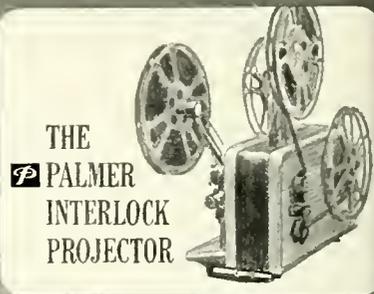
A picture of the life of the men who work offshore drilling platforms is presented in *The North Sea Quest*.

of the load on top system in all future oil tankers built in the world's shipyards — to minimize oil pollution at sea.

Finally twenty-one sponsors competed for the Clifford Wheeler Memorial Award given annually to the sponsor who shows the greatest imagination and enterprise in achieving planned distribution of a film — given this year to the Hawker Siddeley Group for their distribution of *The Engineers* made to show potential customers their diversification from their original specialisation in aero-engine manufacture. This was the film which gained the Inforfilm award at the 1967 International Industrial Film Festival in Lisbon, as the film with the greatest potential for international distribution. *The Engineers* is handled in U.S.A. and Canada by Modern Talking Picture Service.

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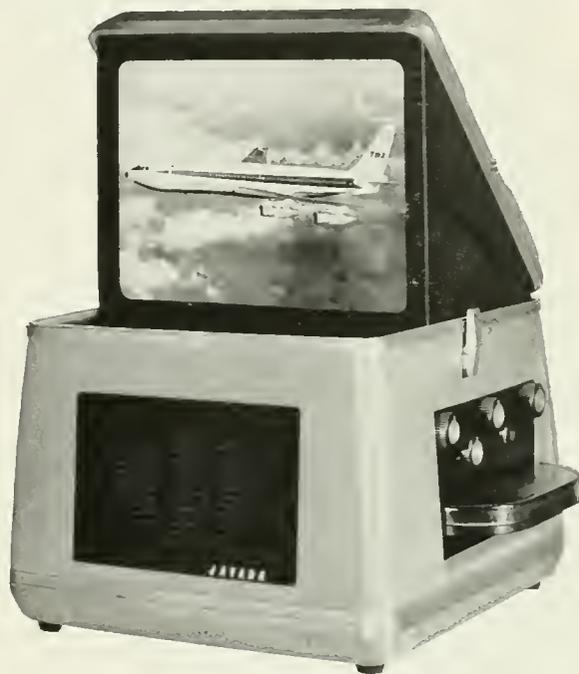
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NAVA Convention Challenged to Take Advantage of New Technology

By LON B. GREGORY, Editor

AN ANALYSIS of the future of education legislation and the new Commission on Instructional Technology highlighted the 29th Annual National Audio-Visual Association convention in Washington, July 13-16.

More than 5200 audiovisual dealers, users and manufacturers' representatives registered for the convention which heard Harold Howe II, as keynote speaker, call on the association members to support the work of the new Commission on Instructional Technology — by making it aware of their views and giving it the benefit of their ideas. Howe cited the commission as a means of bridging the gap between technology and classroom instruction. He pointed out that, on the one hand, educators often lack the information they need to decide intelligently about the increasingly complex systems of technology which are available to them; industry, on the other hand, has an extremely difficult time dealing with the diverse decentralized market.

"We have simply got to come up with a more orderly, informed way of taking advantage of all that the new technology has to offer," he said.

Noting that it has been predicted that the audiovisual and learning aids industry is one that could triple its current size in the next decade, Howe said that meeting it is going to involve large scale private investment and involvement "to find an approach to the development and use of educational technology that is at least superior to the process of sink-or-swim selection or of random, accidental experiment."

Howe said that he has every reason to expect that the final report of the commission due in June, 1969, "will give us the kind of authoritative, independent and expert assessment of instructional technology that we have long lacked."

Recognizing "those . . . who fear that the education industry will exert an undue influence upon American education and usurp the decision-making functions that ought to be reserved to educators and to the society and citizenry as a whole," Howe said that while he does not discount the danger, "I do not think it is the only problem or the most immediate."

As to the future, Howe said, "The new education technology holds no more exciting prospect for American education than the

possibility of providing — on a scale far beyond our grasp — an educational system able to respond to the unique needs and abilities of the individual learner."

Following-up Howe's remarks and adhering to the convention theme — "Innovate-Motivate-Communicate" — Sen. Ralph Yarborough (Texas), told the convention that he is introducing into Congress the Educational Technology Act of 1968. He said that the legislation will serve as a discussion draft to solicit views of the entire education and business community in the field of educational technology.

Noting the accelerating rate of change in all facets of American life, Sen. Yarborough said, "At the vortex of change is the individual. For this new kind of world demands a new kind of person. It will require of all persons not only more knowledge, but a flexibility of viewpoints."

"Stated in its most simple terms," he said, "the task of education has become that of providing more knowledge in less time to more people."

"The time has come," he continued, "for our nation to focus the attention of American educational leadership on the promise and the potential of technology as a powerful thrust toward realizing many of the long-held, but seldom fulfilled, goals of American education. Instructional technology, if it is to prevail in a substantial and meaningful way, must become everybody's business."

After outlining the measures of the bill he is introducing to Congress, Sen. Yarborough urged the full cooperation of the audiovisual industry in meeting the coming challenges of educational technology.

Exhibits, meetings

During the four-day convention, participants saw and examined the newest in audiovisual equipment in the more than 200 exhibits of material displayed by manufacturers and producers. One of the best exhibits in the 29-year history of the convention housed the very latest materials including some equipment not yet in production, with only prototype models on display — but all serving as the harbinger of things to come.

The growing availability of smaller, easier-to-use solid state equipment was everywhere evident. Compact, lightweight and increasing-

(Continued on page 24)



Sen. Ralph Yarborough (left) and Harold Howe, U.S. Commissioner of Education, exchange dialities at the first general session. Both principal speakers at the meeting.



Part of the more than 5200 participants at manufacturers' exhibits showing the latest audiovisual equipment.



Newly-elected NAVA President and Mrs. John Ellingson. Ellingson is president of Inland Audio Visual Co., Spokane, Wash.

NAVA convention scenes: Left—Part of the crowd at the opening session of the convention. Center—Fresh from the NAVA Institute in Indiana, participants arrived in Washington for the convention. Right—Packed was the word for the registration area almost from the opening moments of the convention and exhibit.



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NAVA convention . . .

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ly maintenance-free equipment dominated at every display and booth.

Many of the manufacturers and suppliers tied in their sales meetings with the convention to unveil their new products for dealers as well as to launch or emphasize current sales campaigns.

In addition, several other groups held joint meetings as part of the convention. Concurrent meetings included the American Association of School Librarians, the Association of Chief State School AudioVisual Officers, DAVI and the A-V Conference of Medical and Allied Sciences.

BUSINESS SCREEN honored

Among the many honors and awards presented by various companies and groups during the convention was a very special honor to **BUSINESS SCREEN** founder, O. H. Coelln, Jr. The "Technicolor Achievement Award" for outstanding service to the industry was presented by Technicolor Vice President Robert Kreiman during the Technicolor sale meeting at the convention. It marked the first time such an award had been presented to a magazine and a person with no direct business affiliation.

The annual president's reception at the convention was highlighted by the attendance of several congressmen and legislators including Sen. Yarborough, Rep. Gerald R. Ford (Mich.) and Sen. Charles Percy (Ill.).

Legislative report

"Progress does not follow a straight ascending line, but a spiral with rhythms of progress and retrogression."

These lines by Goethe were quoted by Don White, executive vice-president of the NAVA in his introduction to a candid review of legislation in the field of education, during the closing session of the convention.

"The effects of that war half way around the world have finally reached deeply into our educational budgets," said White, "and 1968 has been one long and bitter fight to hold on to as much as possible of the funding for educational programs."

White said that although Title II of the Elementary and Secondary Education Act was one of the few programs which was increased by the House of Representatives, the final appropriations still represented a net cut of 50% below funds which were available to participating school districts for the year just ended despite strong popular appeal and numerous expressions of concern.

In commenting on the National Defense Education Act, Title III, which provided for strengthening of instruction in elementary and secondary education, White indicated that despite an 81% cut made in the budget request below the funds which were available last year, he was "guardedly optimistic about some funds being restored to this important program."

Announce task force

Outgoing NAVA President Frank S.
(Continued on page 26)



Accepting the Technicolor "Achievement Award" on behalf of Business Screen for vacationing Coelln, Jr., is President & Publisher V. C. Hog (left). Technicolor Vice President Robert Kreiman presented the placque.



Special NAVA ladies programs included tours of the U.S. State Department and "Old Georgetown."



Business Screen Editor Lon B. Gregory (left) shown a cartrage for the Jayark projector at NAVA exhibit by Salvatore Daccurso and Ch. Baskerville.

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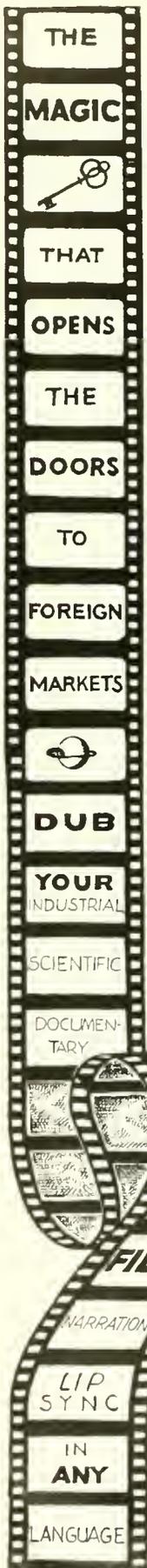
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NAVA Convention . . .

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Bangs, audio-visual dealer from Wichita, Kansas, announced that the Association's Board of Directors approved a resolution to study the various ways in which the new media can contribute to the education of the disadvantaged and make these findings known to the proper governmental agencies. Robert P. Abrams, president of Williams, Brown & Earle, Inc., Philadelphia, was named to head the task force. Abrams is chairman of the Industry and Business Council of NAVA and is also chairman of Vice President Humphrey's Project "PICS", part of The President's Council on Youth Opportunity. John Ellingson, incoming president of the association, appointed Abrams during his acceptance speech at the second general session. Ellingson pledged his support to the

project and called upon members to continue their efforts to assist the education community.

Elected to serve as officers of the National Audio-Visual Association for the coming year were: Chairman of the Board — Frank S. Bangs, Frank Bangs Co., Wichita, Kansas; President — John C. Ellingson, Inland Audio-Visual Co., Spokane, Washington; First Vice-President and President-Elect — Ray Swank, Swank Motion Pictures, Inc., St. Louis, Missouri; Second Vice-President — Alan P. Twyman, Twyman Films, Inc., Dayton, Ohio; Secretary — Boggs E. Huff, Allied Sound-Visual Education, Inc., Nashville, Tennessee; and Treasurer — Robert R. Hiller, Midwest Visual Equipment Co., Inc., Chicago, Illinois.

The complete Board of Directors of the National Audio-Visual Association including new members announced at the recent Convention are:

Seated at table, left to right: Chairman of the Board Frank S. Bangs (Frank Bangs Co., Wichita, Kansas), President John C. Ellingson (Inland Audio-Visual Co., Spokane, Wash.), First Vice-President and President-Elect P. Ray Swank (Swank Motion Pictures, Inc., St. Louis, Mo.), and Alan P. Twyman (Twyman Films, Inc., Dayton, Ohio)

Center, standing behind table: Left, Secretary Boggs E. Huff (Allied Sound-Visual Education, Inc., Nashville, Tenn.), and right, Treasurer Robert R. Hiller (Midwest Visual Equipment Co., Inc., Chicago, Ill.)

Group of four, far left: Directors-at-Large: Top, August F. Northorn (A-V Communications, Inc., Farmingdale, N.Y.); left to right, Claude C. Laval III (A-V Electronics, Inc., Fresno, Calif.), Jack J. Spire (Sp Audio-Visual Co., Miami), and Robert J. Potter (Photoart Visual Service, Milwaukee)

Center, group of three: Regional Directors: Top, C. W. Petty (Educational Aids, Charlotte, N.C.); left, William E. Bridges (Alamo Audio Visuals, San Antonio); right, Don S. Harpster (Harpster Audio Visual Equipment, Cleveland)

Center, group of four: Regional Directors: Top left, President of the National Audio-Visual Association of Canada William H. Faulkes (Associated Visual Services, Ltd., Vancouver, B.C.); top right, Alexander D. Dunbar (Dunbar & DeZeng Co., Inc., Rochester, N.Y.); bottom left, Willard M. Sanzenbacher (Audio Visual Supply Co., Portland, Ore.); bottom right, C. Van Henkle (Henkle Audio Visuals, Inc., Lincoln, Ne)

Top of photo, horizontal: Left to right, Chairman of the National Institute for Audio-Visual Selling L. LaCom (Cathedral Films, Inc., Burbank, Calif.), Chairman of the Equipment Manufacturers' Council Don E. Warner (Audiotronics Corp., N. Hollywood, Calif.), Chairman of the Industry & Business Council Robert P. Abrams (Williams, Brown & Earle, Inc., Philadelphia), Manufacturers' Representative Liaison Don Zeiller (Branum Sales, Inc., Richardson, Texas), and Vice-Chairman of the Film Council Michael Tarant (Columbia Pictures, New York City)

Right, group of five: Exhibitors Committee members: Top to bottom, Herbert Taylor (McNeff Industries, Inc., Dallas, Tex.), William D. DeVore (The Advance Products Co., Inc., Wichita, Kan.), C. A. Muss (Audiotronics Corp., N. Hollywood), Nat Myers, Jr. (Fairchild Camera & Instrument Corp., Plainville, Y.), and Chairman Larry Singer (The Instructo Corporation, Philadelphia, Pa)



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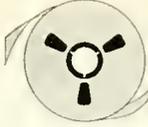
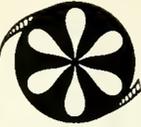
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5. Super 8mm magnetic sound transfers
6. Super 8mm optical sound prints
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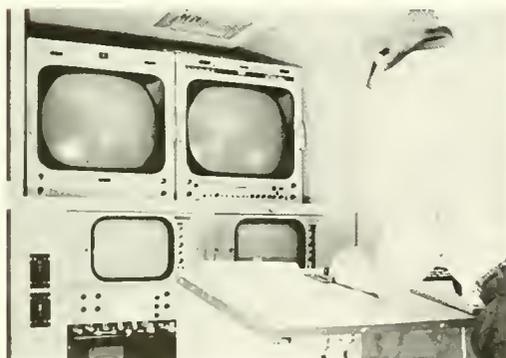
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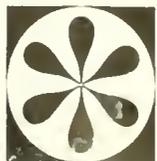
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Audiovisuals at HemisFair '68

THE STAGE WAS SET at the New York World's Fair. But, it was Expo '67 that firmly established the pattern of dynamic, highly creative audiovisuals that moved audiences and proved that impressive films and A-V presentations drew large crowds and often had people in line for hours to see the best.

HemisFair '68 follows Expo well. While critics are at odds with each other as to which were the best individual shows and which fair was best over-all, it is agreed that the use of dramatic, multi-media audiovisual attractions are definitely "in" and doing a good job in attracting and informing audiences.

HemisFair '68 has film used literally everywhere. The successful visualization pattern set last year in Montreal is evidenced in dramatic new presentations in all formats at HemisFair. The lesson that people do recall well what they saw and heard via audiovisuals at Expo has been well taken and is reflected throughout the HemisFair grounds. And, the show is not the only thing. The mode of presentation is becoming increasingly important and the tremendous sophistication in this realm at Expo is echoed in San Antonio.

BUSINESS SCREEN is making no effort at comparisons or critiques here. On the following pages are described some of the most outstanding at HemisFair—in terms of their attention and attendance. Included are accounts of their planning, preparation, production and presentation. It is not intended as a critique or comparison, but more as a detailed "behind-the-scenes" examination of what goes into making such successful productions. They do typify the now-established trend toward visualization at world's fairs.

LAKE PAVILION GATE
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38 Screen Dom

FROM THE BUTT end of Davey Crockett's musket on up through the late 1960s, Texas, in the minds of most people who have given it any thought, has projected an image of cliché:

The typical Texan has been pictured as a raw-boned, two-fisted wheeler-dealer. This stylized character may have served adequately as an ambassador to the realms of motion pictures, television, comic strips and adventure magazines. But he has outlived his usefulness for the new Texas, the home of a president, the nation's space program and major industrial facilities.

In the minds and experiences of many Texans, there was ample evidence that Texas had changed. Among many to whom the evolving state of Texas mattered, it became important to do something about the old image. In compounding a formula for the new makeup, R. Henderson Shuffler, an old hand at prescribing for this type of ailment, came up with a drastically-different ingredient for depicting Texans — the truth.

"The truth about Texans," Shuffler says, "happens to be just as colorful, just as fascinating, and tremendously more self-respecting than the myth."

Shuffler should know if anyone does. He has devoted a lifetime to a sympathetic understanding of Texans and their origins. He has pursued parallel and interspersed careers as journalist, historian, publisher, professor and public conscience. At the moment, he is serving double duty as a faculty member at the University of Texas and as Director of the Institute of Texan Cultures.

The latter institution is a Texas-scale project aimed at the building of a true/new image of Texan identity. At its inception it functions as the Texas Pavilion, the largest and most elaborate exhibit at HemisFair '68 in San Antonio. After that the Institute will serve as a permanent museum/information center. A continuing supply of new exhibits will be developed for the San Antonio headquarters. Traveling displays and educational

The HemisFair visitor's image of Texas will likely be changed after a visit to the Texas Pavilion where a dynamic A-V show on 38 screens in a dome of the building present a moving picture of the modern Texan and his culture. Despite innumerable technical obstacles, designer Bill Ralke has produced a show of astounding sophistication and effect.

presentations will carry the recast image of Texas identity to schools, libraries and local museums throughout the State.

A major undertaking

The significance of the mission assigned to the Institute of Texan Cultures is underscored partly by its sponsorship. Gov. John Connally took a personal hand in developing both the concept and the implementation plan. The Texas State Legislature backed the program with initial appropriations of \$10 million.

Physically, these funds have procured an outstanding showplace. The Institute headquarters is a 50-foot high concrete structure measuring 365 by 240 feet. It provides a total of more than 145,000 square feet of floor space. At its hub is an audio-visual facility incorporating 38 rear projection screens into a multi-faceted, two-story domed screen with a diameter of 60 feet one way, 80 feet the other. For isolation from the carnival-like hubbub of the adjoining areas of HemisFair, the Texas Pavilion is surrounded by a 25-foot-high earthen mound.

Thematically, the activities of the Institute of Texan Cultures have been positively and eloquently outlined. The overall theme ties in with that of the Fair itself: "The Conflu-

ence of Civilizations in the Americas." For its part, then, the Texas Pavilion is devoted to displaying and dramatizing the contributing elements of confluence — people, customs, heritage — which have made discernable marks in the State's development.

Architecturally, the emphasis supporting this objective is on blending. In front of the building is a waterway designed to dramatize this concept physically. At one end is a pool with a large fountain at its center. When the fountain operates, the water in this pool rises to a higher level than in an adjoining pool. It then flows through a series of angular modern-sculpted rivulets creating a confluence of the water flowing into the receiving pool, which symbolizes modern Texas.

Within the building itself, an area as big as a Texas-sized football field has been designed for the free flow of traffic between open exhibits leading into each other. It is the subject matter of these exhibits which holds the drama, the fascination — and the self-respect — of the special kind of truth which Shuffler and his associates have distilled from the historical mass which they call "Texana."

Special significance

Here, too, lies a quiet, positively-oriented mark of progress for a nation at large in which words like "racial" have come to be paired instinctively with terms like "strife" — "ethnic" with "unrest." In times when racial and ethnic confluence have developed broad association with violence, Texas, State of the Confederacy, has invested \$1 million-plus in an eloquent preaching on behalf of racial and ethnic coordination. The State of Texas, publicly and proudly, is acknowledging and giving thanks for the contributions on its behalf by some 25 separate peoples, including Negroes, Mexicans, Japanese, Chinese, Jews, Poles, Greeks and several others not normally pictured in the shadow of a 10-gallon hat. With its quiet, air-conditioned dignity, the Institute of Texan Cultures is designed to testify that the "establishment" is in the process of adjusting to the inevitable.

To make this concept happen, the Institute used the resources of the University of Texas and formed a staff of its own to scour the state and comb all available archives to collect the documents, the tokens, the trinkets, the evidence of performance by every contribut-



Texas Pavilion, home for the Institute of Texan Cultures, is the largest exhibit building at HemisFair. Elevated portion (center, atop building) houses the domed theater.

Shows Texas' Story



ed screen is multi-faceted to provide projection surfaces. Round openings are for speakers and rectangular dark areas are air conditioner exhaust vents.

racial and ethnic group. The result is a series of museum-type displays given special emphasis and dramatization through outstanding audio-visual support.

Audio-visual exhibit elements

The audio-visual elements incorporated in the Texas Pavilion play two key roles:

The dramatic highlight of a visitor's experience at the Institute is the motion picture/slide/sound presentation in an open-air, domed theater at the center of the building.

At several points throughout the exhibit, slide, motion picture and sound presentations are blended closely with the decor and content of conventional, museum-type exhibits.

Operationally, this makes for a single, coordinated audio-visual responsibility involving a 38-screen domed-theater show, 11 separate projection and seven area-tailored sound presentations under a single control system.

The dome-screen show

The Institute's central theater was established to dramatize, with a special kind of fluency, the real-life embodiment of Texas' racial and ethnic confluence. Two years in the making and closely coordinated with the gathering of historic and ecological data by the Institute staff, the film shows the physical living embodiments of the racial and cultural elements of modern Texas.

Produced by The Office of Gordon Ashby, San Francisco, the show uses three 35mm, 16mm and three slide projectors on each side of the domed viewing area. Then, at each end of the dome is a matrix of eight screens used for thematic slide projections. The show itself is a visual kaleidoscope, as subject matter moves around Texas while the camera moves around in different positions of the 360-degree domed presentation area ac-

companied by a mood-matching musical score. At the opening and at several transition points during the 13-minute show, the slide projection matrices at the ends of the theater are used as scene setters. They show the faces of living people of different ethnic backgrounds, the tombstones of past Texas-builders, countryside and structures around the state.

As the show unfolds, it shifts from one multi-screen side of the dome to the other, with both sides used during a few transition passages. During other sequences, the sides are darkened and the end matrices are re-illuminated.

Subject matter ranges from rodeos, to a Greek Orthodox wedding, to the open highways, to church services, to the shrimp fleet on the Gulf Coast, to the pomp and ceremony of a Negro Masonic Lodge, to the squalor of slums and plains towns, to the impressive skylines of Texas' booming cities.

The subject matter of the show is broad enough to provide identity for everyone, to give every viewer some justification for patting himself on the back. In other words, the motion picture/slide/sound presentation jells the message of racial and ethnic confluence. It is the logical and aesthetic focal point of the Institute of Texan Cultures.

Exhibit area shows

The exhibit area of the Institute is set up for open traffic flow among 15 separate display areas, each commemorating a different racial or ethnic group. For the most part, these exhibits have been put together from reproductions of significant documents, pictures, artifacts or memorabilia.

Where subject matter lends itself to audio-visual presentation, suitable facilities have been built right into the individual sections. In each case, there has been an adaptation of the media to suit the special need of the communication challenge at hand. For example:

INDIAN. There were two objectives in the use of audio-visual displays in the Indian area. First, there was a desire to portray the natural wildlife and plains of Texas as the Indians knew it. Then there was a need to show the life, surroundings and problems of present-day Indians living in Texas.

For the display of Indian history, a two-sided, island-type of 16mm rear projection exhibit was used. The shows here contain closed-loop, continuous 16mm pictures. These include detailed examinations of authentic (unavailable for display at the Institute) paintings covering Texas history. Also included is footage of remaining wild areas and animals. This area is covered with a sound track highlighting natural effects, particularly the wind on the plains. Because of emphasis on one particular animal in Texas' history, staffers at the Institute have taken to calling this exhibit the "Buffalo Box."

Also in the Indian area are two rear-projection slide shows featuring scenes of the people, the facilities and the conditions of Indian reservations today.

NEGRO. Dominating the section of the Institute featuring Negro background is a three-sided kiosk, each with an overhead screen for a special presentation. Two of these separate, darkened-compartment viewing areas present 16mm continuous motion pictures. The other offers a continuous slide show. The three showing feature the origins of the race in Texas, the accomplishments of outstanding Negroes and the vitality and promise of today's youth — or those among them who seem bent on utilizing their future prospects profitably.

GERMAN. In the Institute area devoted to

(Continued on next page)



On each side of the domed theater, up to 11 separate screen areas can be used in a combination of motion pictures and slide showings, telling an eloquent pictorial story of the makeup of modern Texas.

dome shows Texas' story . . .

continued

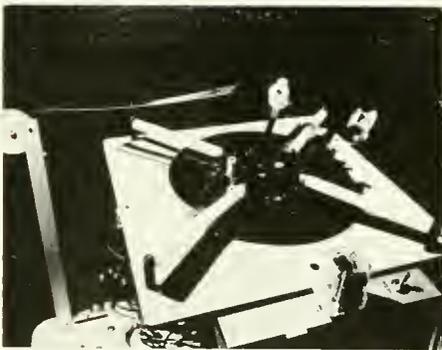
German background, a suspended, modernistic housing with three side-by-side screens offers a continuous showing of slides of Germans, their buildings, their homes and occupations.

MEXICANS. The Mexican area is designed to resemble the courtyard of a hacienda. One of the displays within this area is a flowered frame featuring slide presentations on churches, costumes, religious artifacts and buildings reminiscent of Mexican culture.

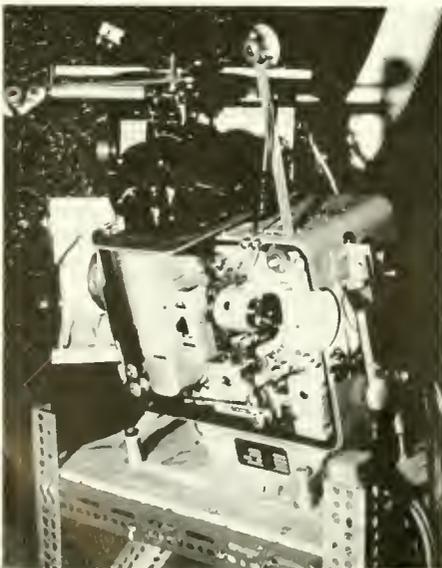
GREEK. In the Greek area, there is a soundproof listening booth featuring continuously-piped traditional Greek music.

In their total aggregate, the audio-visual elements of the Institute of Texan Cultures added up to what may well be the greatest collection of technical obstacles since the advent of the multi-media spectacular.

Size was part of the problem. The projection facilities are stretched out over almost an eighth of a mile around the perimeter of the rear-projection dome. In addition, the same crew is responsible for assuring operating continuity for the 11 projectors and seven sound systems serving the exhibit area.



All 16mm projectors in the Texas Pavilion are equipped with Ralke continuous film magazines (above) mounted on Bell & Howell JAN projectors (below).



Illumination was another problem. There was a major challenge in balancing the brightness levels of 38 separate screen facets within the dome.

Then there was the business of developing, from scratch, a single, high-reliability control system for the entire network of projection and sound equipment. Because of the way things were spread out, it was necessary to incorporate instrumentation which notifies the control center automatically of any projector malfunction, tearing or jamming of film or burned out bulbs.

The combination of requirements and standards of performance expected by Shuffler and his staff was packaged in a formalized invitation to bid. Copies of this invitation were sent to a number of separate audio-visual engineering and operating companies. One bidder materialized — William C. Ralke, head of Ralke Company, Inc., Los Angeles.

By a series of happy coincidences, Bill Ralke and the challenge offered by the Institute turned out to be made for each other. The coincidence involved experience, circumstances and timing.

Bill Ralke has been a pioneer in the multi-media audio-visual field. He has been in the audio-visual business all of his life, maturing into direction of a firm started by his father back in 1925. Until 1954, the Ralke Company was a conventional, successful dealer in motion picture, slide projection and sound equipment. Things changed when Bill showed the ingenuity and determination to win a major contract for developing, installing and operating for five years all of the 16mm motion picture and sound systems at Disneyland. In particular, Bill was close to the design and implementation of projection techniques for Circarama, a 360-degree, multi-screen, coordinated motion picture introduced at Disneyland, as well as the popular ride, "Trip to the Moon."

Ralke also engineered, installed and operated the projection system for a Circarama showing produced by Disney for the U. S. Pavilion at the Brussels World's Fair of 1958.

During the Seattle World's Fair in 1962,

the Ralke Company won a contract for the 16mm continuous projection equipment used in the State of Washington theme exhibit.

In 1964, Ralke became the major engineer and operator of audio-visual presentations at the New York World's Fair. His contract included shows at the pavilion of the Port of New York Authority, the Martin Mariett Corporation, the American Gas Association, the Hall of Science and the Hawaiian Exhibition.

When the invitation to bid on the Texas Pavilion was received, Ralke was ready to make this show happen. Some specific examples of the problems which arose at HemisFair:

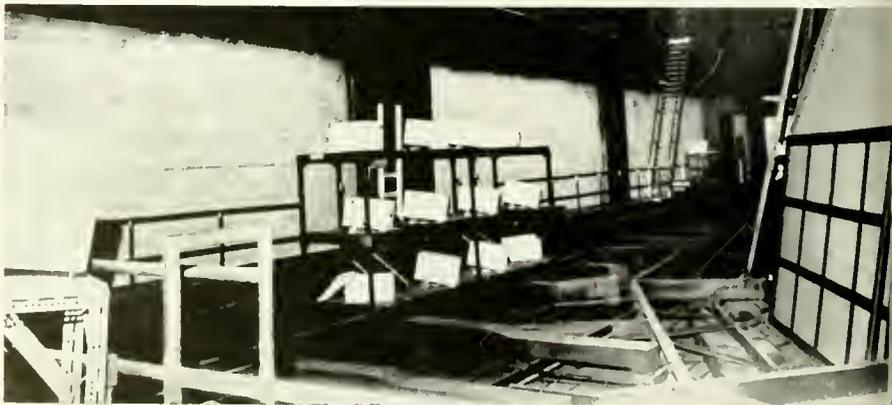
- Original specifications called for all motion pictures in the dome show to be 16mm. However, Bill recognized, in time for correction, that the show simply wouldn't play effectively this way. On the sides of the dome screen, there are three large projection areas and eight smaller ones. The large screens involve six or eight times as much area as the smaller ones. Had 16mm equipment been used for all projection, the large images would have been so dim by contrast that the whole show would have been out of balance. Bill proposed and implemented a system under which the shows for the large screens, shot in 16mm, were blown up to 35mm for projection.

- Then there was a problem of balancing the light intensity of the slide images with the motion pictures. Mechanically and economically, Kodak Carousel projectors were ideal for slide presentation segments of the show. But the standard available maximum of 500-watt bulbs simply couldn't deliver enough light to the screens. So, Bill came up with the concept for and commissioned the development of the Ralke Super Carousel which extends image intensity with a housing capable of utilizing either 1,000-watt tungsten or xenon lamps.

The finished show, as it is now running at San Antonio, incorporates all controls for the entire dome show and all of the area audio-visual exhibits in a single operating center located in the projection balcony behind the two-story domed screen. Here's how it works together:

Audio-visual operation

The single-entity domed screen used in the Texas Pavilion was designed, fabricated at



Bank of acoustical control enclosures (center) holds Super Carousel projectors used for matrix screen projection. Screen matrix portion of the domed theater is at right.

installed by the Stewart Film Screen Company, Torrance, Calif. The screen is of multi-ect design, providing for an almost infinite number of rear-screen possibilities.

The screen areas to be used in the exhibit have been masked with opaque materials built up from the rear surface by the Stewart installation crews. This masking, coupled with the preparation by Ralke of matching aperture plates for all projectors, assures a clearly-delineated screened image for each segment of the show.

All slide projectors used in the dome show have been mounted in acoustical control enclosures designed and built by Ralke. These enclosures serve to insure that the sounds of 2 projectors changing slides will not be carried through the screen to the audience.

Operation of the entire show is triggered with the pressing of a single switch in the control center. This activates a Selsyn master drive cylinder at the hub of a synchronous power network supplied by the E. R. Turner company. This master unit, in turn, provides exact servo-synchronization for some 17 other Selsyn drive motors involved in the system.

At the beginning of each day, bulbs are turned on in all projectors. This is done just before the fair opens at 10 a.m. The bulbs remain on each day until after closing time at 10 in the evening. Projection of the images to the screen is controlled in two ways: First, all projectors are equipped with dowers. These are opened at the beginning of each show and closed at the end. To darken screens during the shows, opaque footage is used for the motion projectors, opaque slides for the Carousels.

Thus, in terms of projection, the entire show is coordinated by measured loops of motion picture films and specified numbers of slides. In other words, there are the same number of frames per show in all motion picture projectors, both 16mm and 35mm, and the same number of slides in each bank of Carousels.

As indicated, the activation of the master Selsyn automatically triggers synchronous starting and operation of the 17 servo, or "slave," motors. One of these controlled drives operates an Ampex customized, four-track tape recorder which utilizes 35mm sprocketed magnetic film. The Ampex recorder begins a musical overture for the pre-

sentation. Then, at the proper time, it emits 1,000-cycle tones which open the dowers on the motion picture projectors and trigger the start of a bank of four Tenor Programmers which control the Carousels.

Projection equipment activated and controlled by this system includes:

- Six 35mm Simplex XL projectors with xenon lamps.
- Ten Bell and Howell 16mm JAN projectors equipped with Cine Electronic Systems XLS-1 900-watt xenon light sources. These units are also equipped with Ralke continuous film magazines.
- Six Super Carousels with 500-watt xenon lights.
- Sixteen Super Carousels with 1,000-watt tungsten lights.

The Carousels are triggered for slide changing through the insertion of contact actuators on the Tenor stepping drum programmers. As the drums rotate, the actuators are brought to contacts with close circuits triggering slide changes. The Carousels have had their trays filled so that only intermittent attention is needed to be sure they are synchronized with presentation requirements.

In the area shows, standard Ektagraphic Carousel projectors are used for slide presentations. These are timed by their own, integral repeat mechanisms. The 16mm presentations in the area shows use Kodak Pageant projectors equipped with Ralke continuous magazines. All of the projectors are turned on from the central control console at the beginning of each day. They run continuously throughout the day.

Sound for all exhibit areas is controlled by Synchro-Sound Audio-Animation Synchronizing Programmers. These quarter-inch magnetic tape magazine units are used to play the audio portions of all area shows.

The show is manned by two shifts to cover the 12-hour day. Each shift has two projectionists and one maintenance man. A Ralke resident supervisor is responsible for day-to-day operation of all audio-visual facilities.

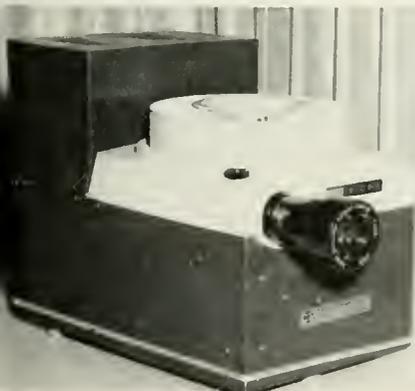
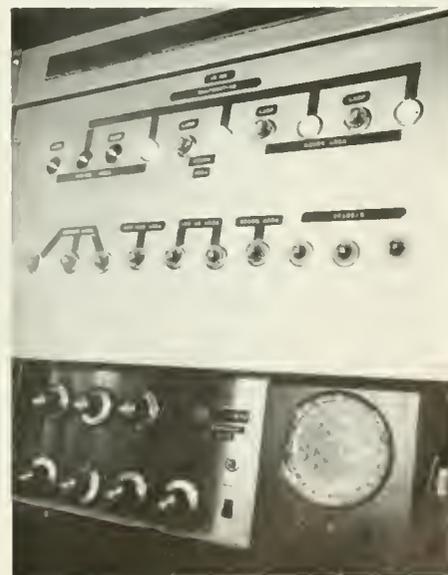
The Texas Pavilion, which has been one of the major attractions at HemisFair, has proved that it can, comfortably, play to up to 40,000 persons a day. In the course of the six-month run of HemisFair, more than 3 million persons will be exposed to the story of Texas' cultural confluence.



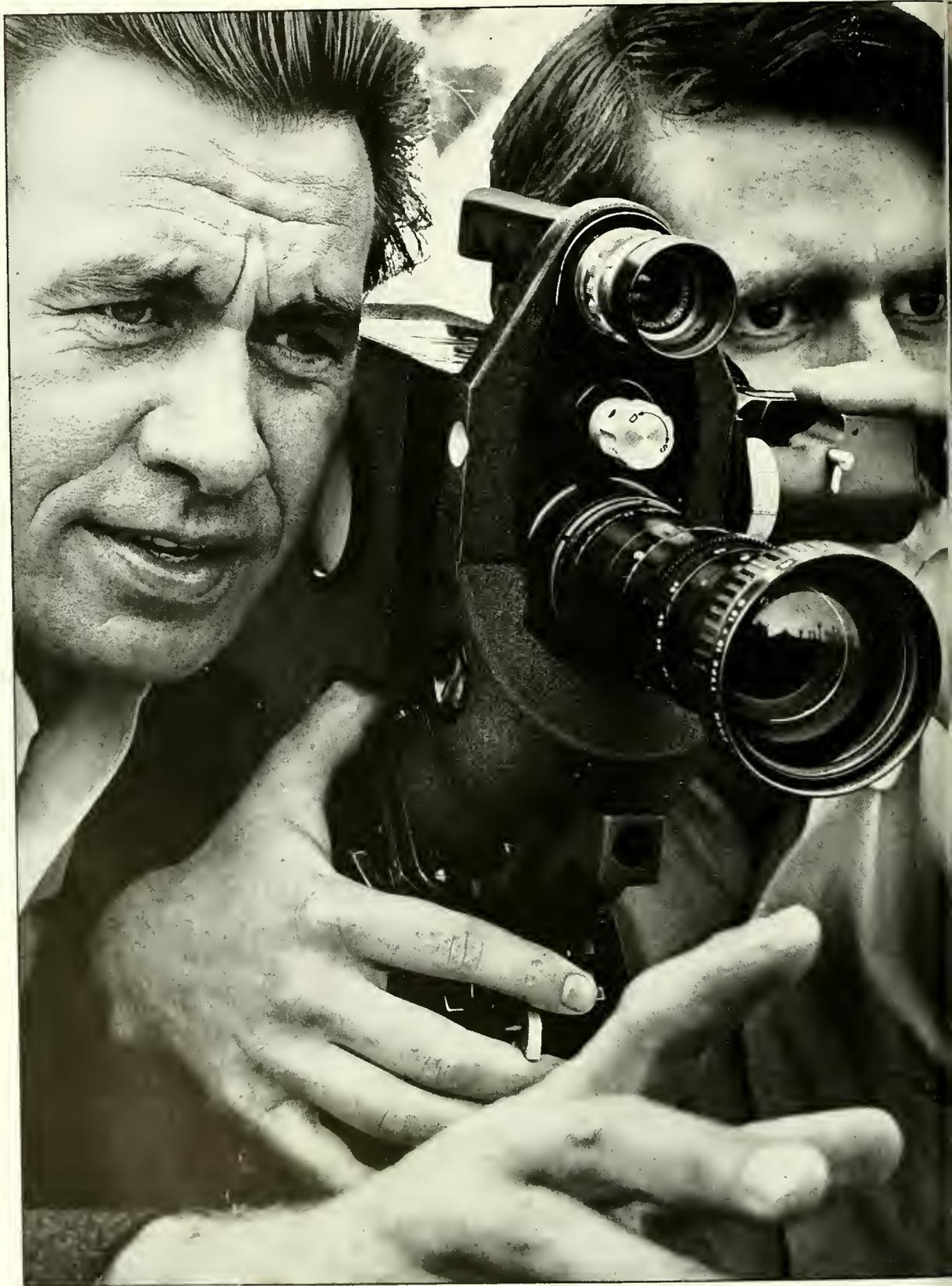
Control center for the domed show at the Texas Pavilion. Ampex recorder in the center generates sound and pulses to open dowers on projectors. Tenor controllers in foreground operate projectors and control all slide changing.



Central projection room in Negro kiosk (above) with two Pageant and one Carousel projector. Mirror (foreground transmits images to overhead screen. Control panel (below) monitors all A-V exhibits. Lights indicate any kind of mechanical breakdown.



Projectionist (right) checks alignment of slide tray of one of the Ralke Super Carousel projectors (left), which are housed in enclosures for the domed theater exhibit. Projectors have been modified to use 500-watt xenon or 1,000 watt tungsten bulbs.



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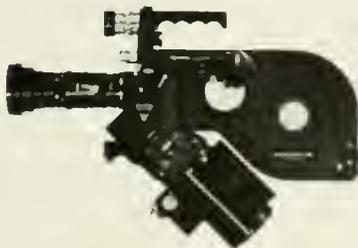
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MY NAME IS PAUL

Humble Oil & Refining Co. "panorama"

Emphasizes HemisFair's "confluence" theme.

THE KEYSTONE of the Humble Oil & Refining Company pavilion at HemisFair '68 is a panoramic five-screen motion picture *My Name Is Paul*. Produced jointly by A-V Corporation of Houston, Texas, and Shuler Productions of Dallas, it emphasizes the Fair theme — Confluence of American Civilization.

As one enters the theater of Humble's Pavilion, inter-weaving colors play on the white semi-transparent curtains covering the screen. As the houselights dim a narrator introduces the film — first in English, then in Spanish. The curtains part and the story unfolds. The curtains mask the unused screens, opening to show one, three and at last the full five with their panoramic scenes or simultaneous images.

The show operates continuously 12 hours a day with curtains, houselights, projection, sound and even an intermission automatically programmed. The script contains only 81 words of narration during the 12½ minute show, with much of the theme of the film carried by a chorus and original music blended with effects and music recorded on location throughout the Western Hemisphere. (Ed. Note: See following story for details on

creation and production of the film.)

The design of the theater is a tribute to the ingenuity of A-V Corporation engineering. The design and construction proved no mean feat since the building Humble leased for the Fair was built in 1879 . . . and a space 32 by 42 feet is used for the theater area.

Design of the 160 capacity theater was handled by A-V Corporation's art department. The multiple screen projection and electronic system were guided by Glenn Osborn. Osborn decided that to increase reliability of this complex system and make repairs simple, standard units would be used and modified. Modular electronics are used with an absolute minimum of hard wiring. One of the problems in designing this projection equipment was to keep it compact enough to fit easily within the 15' by 8' dimensions of the projection room.

Five Bell and Howell Model 173 projectors were modified by removing reel arms, film guide rollers, clutches, motor controls, and lamp switches. The two pieces of heat glass were replaced by a relay condenser which increased the light output approximately 2½ times. The Sylvania Type CYS projector

bulbs are brought up to full intensity means of a Variac system to increase longevity. A forced air draft system provides cooling in combination with the projectors internal blower. A Selsyn system drives the projectors in interlock with each other and a sound system.

The continuous loop films are housed special film cabinets very much like a laboratory drying box. This is a bottom drive low tension system using a torque motor the lower roller shafts of the film cabinet. The motor is adjustable for each projector. Within this cabinet, virtually the only strain the film is its own weight.

The sound track, recorded on a special piece of 35mm magnetic film is played on a modified Magnasync unit with a four track head. Three tracks contain the sound for the film and the fourth the signal tones for operating the houselights, announce system and curtain movement. A tape cabinet, identical to the film cabinets for the projectors, is used for the continuous loop system.

Six separate power circuits supply the projection room. Everything but the Selsyn motor-generator set, houselight dimmer and curtain motor is housed within the projection room, plus a spare, standby projector. The entire system, the projectors cross-focused to match the camera set-ups, can be easily operated by one man.

Because of the size of the theater, 16mm format was mandatory. While this posed certain problems, they were in part offset by the mobility of the camera set-up. To mount the one to five cameras necessary for the production, a boomerang-shaped camera mount was built. The basic mount was machined from a single piece of heavy aluminum plate with a light-weight bracing added. This in turn fitted to an O'Connor Model C film head.

During the trip, the light weight and flexibility of the multiple camera "boomerang" paid off. Tests had shown that a heavy, complex hard interlock system was not necessary even for action moving from camera to camera. The Arris used constant speed governor motors operated from a single power source. The cameras were mounted pointing toward the concave side of the "boomerang" and cross focused. That is, the central camera shot the central part of the shot, the right camera shot across the central cameras at the screen left action, the left cameras at the screen right action. This also allowed a single slate to be used for the panoramic scenes.

It was quite easy to demount any camera and use it to shoot single screen action or move it to another position on the "boomerang." Because of this, multiple screen action was shot almost as easily as the normal



Five-screen theater in the Humble Pavilion. "My Name is Paul" is shown every fifteen minutes to an audience of 165 persons, depicting the broad sweep of the cultures of the Americas.

It shoots single screen action. Since the film deals with real people in real situations, rather than the inanimate objects or action involving careful rehearsal and lengthy set-ups, this ability was necessity rather than nicety.

Editing challenge

Editors Robert Simons and Bryon Beasley were faced with the task of cutting the initial 1,000 feet of film for this production. While the film is only 12½ minutes long, the five

screen format means that nearly one hour of screen time had to be edited. While multiple gang Movieolas were used, the optical heads are spaced quite far apart. Because of this the screen-to-screen action had to be matched by eye. As a moving subject left one screen and entered another, the precise point of overlap was established by eye, then synchronized. The cut sequence was then placed on the full-scale projection system and screens. Only in this way, could the complex action

be

and matching of panoramic shots be con-

At the half-way point of this World's Fair, *My Name Is Paul* has been viewed by over half a million visitors in more than 4,000 showings. Down time has been less than 4%. The optically printed Kadachrome release prints life-time has exceeded 800 showings and the sound track 1,100. Humble Oil & Refining Company's pavilion has been rated as one of the top attractions of the fair. •

The Production of "Paul"

By LINDA SHULER

THE MULTIPLE SCREEN medium is a new art form, the most exciting thing that has happened to motion pictures since sound.

Not every sponsor has occasion to use such a film, so production opportunities thus far have been few. When Humble Oil & Refining Co. announced it would include a theater at the Humble Pavilion at HemisFair '68, I had no time in contacting Mr. Arch A. Smith, Public Relations Manager for Texas and Mexico. Sixteen previous productions they had taught me that Humble is a multi-organization. I asked him if he would consider a proposal, and he agreed.

As things developed, it would be necessary over the Western Hemisphere with a film that would adhere to HemisFair's theme of "Influence of Civilizations in the Americas." How do you cover Alaska to Southern California in 12½ minutes effectively? You begin with a script.

Obviously, spectacle for spectacle's sake was out. We had to stake everything on an idea which would hit people where they count. Something which would make them feel the theater feeling good. We had to operate on the theory that five screens can say something five times better than one.

The key was simplicity. There would be a minimum of narration; the pictures would tell the story. The confluence of civilizations would be demonstrated by showing the similarities of people of this hemisphere, from Eskimo dancing in the arctic springtime, to the folk dancers of Chile whooping it up in the "Cueca." The theme, presented visually, would be that man made boundaries do not separate us as human beings. The mood would be poetic and gay, the scenery beautiful, the people fascinating and the music authentic.

It all sounded so easy.

Script format

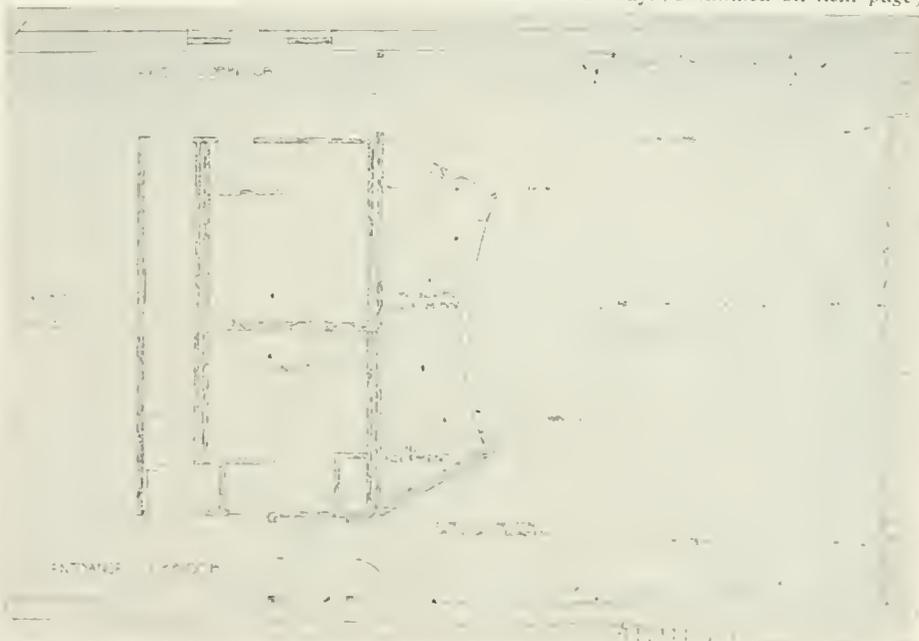
How does one lay out a script for a five screen film? After trial and error, it worked this way: a detailed synopsis was completed which divided the film into parts: a prologue, the main body of the film, the climax, and an epilogue. It was decided that the film would begin with one screen for the prologue, then go to three for the body of the film. The grand finale would be a supersequence of five screens, followed by a brief one screen epilogue.

As the five screen sequences would be primarily panoramas, the two outside screens would merely be extensions of the picture on the other three. Therefore, the script layout for production use was designed for three screens only. Story board forms were used; three, side by side, to a page. A written description or rough sketch served for the picture and narration was added at the bottom, as usual. It made a bulky script, but it proved satisfactory and was a help to the filming crew as it made it easier to think multiple-screen.

We had a year of production time. I had never been farther north than New York or farther south than Acapulco. I had no idea what was Out There and had to find out, fast. I went into hibernation at the library. Meanwhile, Humble, realizing our itinerary southward would coincide with Braniff's, arranged for Braniff's help in getting us and our equipment in and out of each country, and assisting us in general.

This was a master stroke. It proved our salvation.

The survey took six weeks and I could write a book, "What Every Woman Should Know About South America If She Is Willing To Find Out."



Theater area and layout of the Humble Oil & Refining Co. Pavilion.

production of paul . . .

continued

The second thing, and most important of all we learned during the entire production is that *you don't need multiple cameras to shoot multiple-screen panoramas*. We filmed three and five screen panoramas with multiple cameras and with only one, and you can't tell the difference.

The secret is to avoid scenes where the action will move from one screen to another. Instead, contain the action for each screen within that screen. It helps to line it up so that a tree, or pillar, or bush or something of the sort happens to be at the dividing line between the screens.

Watch for flying birds, planes, moving clouds, smoke, et al. Be extremely careful with the horizontals — the horizon, lines of buildings, bridges, roads and so on. For some reason, verticals are much easier to match up than horizontals.

Find a point of reference for each screen shot, then shoot them one at a time, *identifying which screen the shot is for*. This will eliminate many frustrating hours later for the editor, trying to figure out what goes where.

Narration

Our script was simple in the extreme. Whole sequences with no words at all, and just a few words here and there for the rest. We thought the narration recording would be a cinch. Six auditions and a dozen recordings later, we knew differently.

The problem was that the multiple screen medium is so dramatic that ordinary narra-

tion delivery is washed out. What sounded great in the sound studio, edited and put on those big, beautiful, multiple screens was inadequate. Every word, every syllable, had to count.

The solution was to rewrite the narration script, spelling out exactly how each word was to be delivered. "Proudly," "With Enthusiasm," "Tenderly," and so on. We called in the seventh narrator, Stan Wessel of Dallas, and showed him the film a few times, going over each word.

He cut it three times and we used the best parts of each for the final job. Each syllable hits the right note.

Sound and music

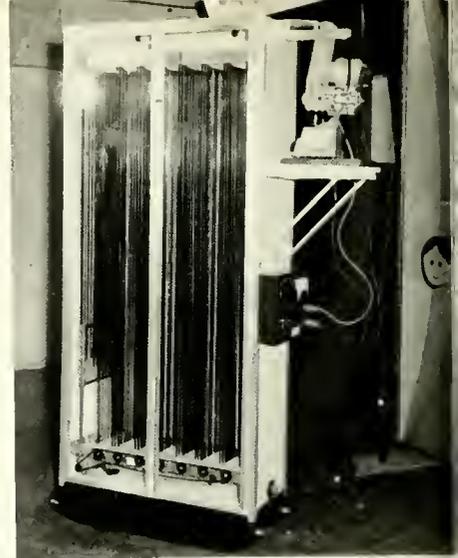
If there is more than one screen, where does the sound go?

We had a sequence where a hardriding, yelling gaucho chases horses on one screen and a cowboy herds longhorns on the other. These screens are divided by a center screen showing a Navajo boy on horseback out in the silent desert.

Similar sound problems existed throughout.

The recording was turned over to Larry Muhoberac of Pepper Sound in Dallas, who composed all the original music for our film. Larry listened to the record a few times and copied the basic folk theme, which was played beautifully by a Dallas musician, using a wooden flute. Viola!

The original music used a 21 piece orchestra and a chorus. The purpose of the chorus was for identification of the areas of the five-



One of the five continuous film cabinets showing the position of the projector and control panel.



Bryan Beasley, A-V Corporation editor, syncs a five-screen sequence for the film.

U. S. Commerce Dept. Begins Export Film Program in Thailand

THE U.S. Department of Commerce has begun a new export promotion program at the U.S. Trade Center in Thailand and issued a call for industrial and corporate sponsored films. The program is designed to promote sales of U.S. products through a weekly American Industrial Film night at the center. And, the only cost is the loan of a film.

The American Embassy found a great deal of interest in such a program in its discussion with the Thai business community and resident American representatives of American companies. Films considered most effective are those demonstrating products and manufacturing processes, maintenance and repair films, and those instructing the use of equipment.

It is planned to show films at the Trade Center one or two evenings each week, each showing lasting about an hour and a half, and each evening concentrating on a particular manufacturing field. Special invitations will be extended. Invitations to a showing of

films on American interior lighting products, and techniques, for example, would be sent to local architects, contractors, interior decorators, etc; managers of hotels and restaurants would be invited to a showing of movies on large kitchen equipment. The Center will prepare a synopsis in the Thai language for each film for distribution before the showing. Coffee will be served, and members of the Trade Center staff will be present to answer questions and to assist Thai businessmen who would like to correspond with the American companies.

The program will be given publicity throughout the Thai business community. All will be welcome at the Center, as well as those on a special invitation list. Films will also be made available for showing outside.

Additional information on the program may be secured by contacting Thomas R. Padgett, Export Operations Officer, U.S. Department of Commerce, Bureau of International Commerce, Washington, D.C. 20230.

screen sequence at the end. This sequence presented panorama after panorama, each five screen view followed by five individual shots. Example: two beautiful five screen panoramas of Rio followed by individual shots shown simultaneously on all screens of the beaches, girls, sunsets, et al. Everybody would recognize Rio, but who would recognize Bariloche, Argentina, or Quito, Ecuador? If the narrator called out all the names he would sound like a train conductor. The chorus was an ideal solution. The orchestra was recorded first and the chorus dubbed in.

At the appropriate moment, the chorus sings: "Rio de Janeiro, Rio de Janeiro, Brazil . . . Beautiful Rio!" and the music bridges to the next scene. Surprise. The chorus does not sing, it chants. This combination of singing and chanting is extremely effective.

At the conclusion of the five screen sequence, the narrator comes in again for the close.

It's over.

meeting the challenge of filming Africa as it is unchanged, yet ever-changing—Henry Strauss has produced a rare visual statement on the "heart of darkness" in the CINE Golden Eagle winning film . . .

AFRICA, East & West

FIRST . . . the land was born . . . and then, the waters . . . next, the animals came. It is their exclusive Eden . . . un-man came . . ."

Begin at the birth of time. See it directly next to the future you may get Africa as it is today. Or you may not. It depends how stubborn your childhood impressions are.

Confronted with the imposing varied richness of things African, how do you balance the majesty of the herd with automotons in the cities, the unhurried pace of the people with the nona of jet schedules, the ageless matriarch with the urgency of industrialization. And yet you must see you are going to talk about Africa as it is — unchanged and changing, and now so accessible. Cause for all the things Africa there is one thing it is not: still.

The whole is too enormous, at least a part can be embraced. In *Africa, East & West*, an American Airways latest addition to its distinguished series of travel films, justice has been done to this impressive land, its colorful people and their mysterious ways, and the unceasing wonder of its animals. The part of the continent stretching across the huge equatorial belt — that maintained for generations, as the Arab called it, a "heart of darkness" — is the subject of this film.

Henry Strauss, traveling by every available method of transportation, including Arab dhow and native dugout canoc, has captured a massive contradiction in twenty-nine minutes of film. *Africa, East & West* draws a perspective on the popularized impression that the great dark continent is a tribal land populated with wild animals. The rumble of wild life is not dead. There is the stalk and the child learning to spear,

the magic of the dance, the extraordinary birds of astonishing colors. All these are woven into a persistent tattoo of color and sound.

Clearly captured is the unhampered dignity of the animal kingdom. There are the far off sounds of night — but there is neon too, and traffic, and golf, and high plateaus, and water skiing, and productive harbors, and talk of commerce and change. There are incredible contradictions living under one Equatorial sun — juju (tribal magic) in one corner and construction of skyscrapers in another; supermarkets in one town, and, in the same area, barter on the beach. And yet there is a continuity and a purpose.

It is in this past and future sense that *Africa, East & West* moves beyond the concept of the travel film and emerges as a rarer statement. Not only does it richly serve those appetites eager for adventure, but it holds insights for the serious student of civilization.

Produced by Henry Strauss Productions of New York City, *Africa, East & West* was filmed by Strauss without the help normally accompanying this kind of safari. Working without crew or time-consuming setups, and thus avoiding the suspicions sometimes generated by the "invasion" of full-fledged units, Strauss was able to close in on this magnificent field of contradictions, directly and economically.

From Tanzania to Kenya to Uganda in the East, to Monrovia in the West — Africa is deftly re-defined through music and words recorded on location. Indelible contrasts are made by the Masai chief in a mud hut and a college student in Kenya — by people who see change as a threat and those who view it as an opportunity.

While it is the Africa of Hemingway, who sat in the Thorn

Tree Cafe in Nairobi making "notes about green hills", it is also the Africa of those major forces that are now at play there — the African, Asian, Moslem, the Arab and the European, each with his own view and purpose and past. Finally, it is an Africa of extraordinary wonder still and a dramatic potential as a commercial colossus; it is an Africa of immensely attractive business possibilities.

What can be felt is that the dark continent is daring and eager and romantic just being itself. It is not just jungles and the screech of untamed life. It is plains and Kilimanjaro, and people with a beauty unruffled by modernity or restrictions and yet accepting the future and making it theirs — they lead no one else's life.

Recognized by the American Film Festival, the Cine Golden Eagle Award and first place in the U.S. Industrial Film Festival, *Africa, East & West* (photographed in 16mm Ektachrome) is available through Pan American sales offices throughout the country. Besides Henry Strauss, director/cameraman, credits go to Allan Sloane for his sensitive poetic script, and Marvin Dreyer, editor.



"Once you see them in their own element . . . the word 'cage' becomes an 'insult'" —Strauss on location at Tsavo East.



"Another ocean . . . another wind, redolent of spice, blowing from India." —Henry Strauss in Pemba Channel



" . . . the continent is a criss-cross of cultures and colors. But the thread that defines the pattern is the African." —Strauss on location with the Giriama Dancers.



CITY IN PERSPECTIVE

*Thought-provoking film
presents city of Hartford
in all of its moods.*



FOR THE PAST twelve years a new city has been rising in Connecticut. Although almost 350 years old, the city of Hartford, since 1956 has been building for the needs of tomorrow. Prior to that year of decision, industries and families were moving out of Hartford in ever increasing numbers. Gradually, however, through the efforts of government and business leaders, as well as private citizens, a spreading awakening took place. The whole community rallied to build the new Hartford.

The results of this revitalization effort can be found throughout the city, but these achievements have not prevented Hartford's leaders and citizens from seeking even further improvements.

This awareness of the many successes already achieved, and yet concern for the problems yet to be solved, prompted the Greater Hartford Chamber of Commerce to report on the full perspective of the city in a new motion picture. Realizing its responsibilities to the community it represents, the Chamber felt it would be a disservice to exaggerate the successes while glossing over the pressing problems that must be solved.

The desired balance was achieved in *View From a Footbridge*, produced by Plaza Productions of Hartford, and recently premiered at the Chamber's Annual Banquet.

The 14½ minute, color production takes its perspective from a footbridge used at one time by neighborhood children to reach an old swimming pool. This point of view was selected, since the footbridge by virtue of its location seems to be the connector between the old and the new city, but is really the bar-

rier, so that the old has no connection with the new.

The film opens with the candid feelings of a Negro man regarding the history of the bridge feelings that came out in an interview intended solely for script research, but which were so pertinent, so effective, that they were edited to fit the opening sequence.

From the footbridge one can look down to the successes of the city — the dynamic, forward-on-the-move, metropolitan complex. Those things that have made the city what it is today, and those things it is continuing to achieve are treated in this opening sequence in a montage up-tempo fashion.

As the viewer becomes more and more engrossed in this portrayal of the new city, he is again brought back to the footbridge. This time, however, the perspective is no longer toward the new city and its successes, but rather toward the old city, the inner city, its problems, and the attitudes and concern that must prevail to solve these problems.

A unique feature of producer James Wille's approach to the film is its application, not only to Hartford, but to every American city experiencing growth and development, as well as the problems of unemployment, air and water pollution, housing, transportation, and all the rest.

As the Greater Hartford Chamber of Commerce stated: "You can look at the city in its regions from many vantage points, and yet fail to see it. We hope *View From a Footbridge*, produced by Plaza Productions . . . will inspire a new insight and a deeper concern."

Screenings can be arranged through the Greater Hartford Chamber or Plaza Productions.

Magnetic Sound-On-Film Conversion for Bolex 16mm Cameras

ONE OF THE most impressive new developments of this year is the introduction of the low-priced sound-on-film conversion unit offered by Vanderlelie Film Systems which converts any 16mm Paillard Bolex 16mm camera into a single system magnetic sound camera.

The economical conversion unit consists of two parts; the inside camera device (with magnetic recording and playback head, eraser and film guidance system) and a light weight tape recorder (modified to serve the purpose of amplification) with a microphone.

The unit enables the cameraman to operate the camera for taking pictures with synchronized sound on pre-magnetic striped film.

After processing, the pictures can be shown with the sound in perfect synchronization on all standard film projectors with magnetic sound reproduction facilities.

The unit also provides the option to playback the recorded sound inside the camera by which the sound is reproduced over the speaker of the tape-recorder. The recorded sound also can be erased inside the camera.

These features are extremely useful for making tests or when the cameraman is in a place where his films can be processed but where there is no magnetic sound-projector available. He can still check the sound track.

The unit also provides the option to record extra sound on tape before or after film processing which can be useful for "cut-aways".

The inside device is a base plate on which the components are connected. The plate fits inside any Bolex H16 camera after a slight modification which can be performed by almost anyone using ordinary tools.

The system is based on the principle of the natural behavior of the film on its way from the film gate to the take-up sprocket. The intermittent movement of the film is eliminated completely before it reaches the magnetic head without the use of pressure gadgets. This makes it possible to operate the camera with the standard electric motors as well as with the camera spring motor. In fact, speech and effect scenes as long as 25 seconds can be taken with the spring motor.

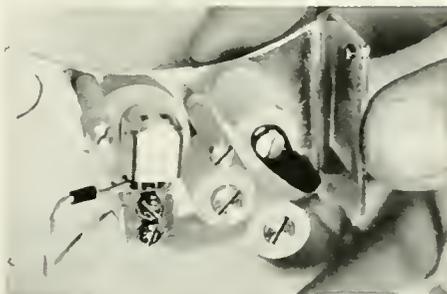
The distance from the film gate to the magnetic head with a normal loop is 28½ frames, according to international standards.

All parts are adjustable, interchangeable and easy to clean. The construction is solid and straight forward.

Threading the film for sound operation is easy and takes only seconds. The camera can still be used for silent operation with the device inside by feeding the film direct into the take-up sprocket.

The automatic film threading is the only

Easily installed device quickly and economically converts any 16mm Bolex camera for single-system sound recording.



The main part of the conversion system is this base plate which mounts in the camera on which the magnetic head and film guidance parts are installed.

Bolex feature affected by the unit. The camera device does not affect the use of any other accessories, such as magazines.

The magnetic head inside the camera is connected with a light-sealed mini socket in the back of the camera. To install this socket, only a small hole has to be drilled in the aluminum body.

The eraser is a permanent magnet which purely serves the purpose of testing. It be-

comes very convenient when an endless loop is used. In erasing position it erases the previous recording and the new recording can immediately be played back over the tape-recorder speaker.

Amplification

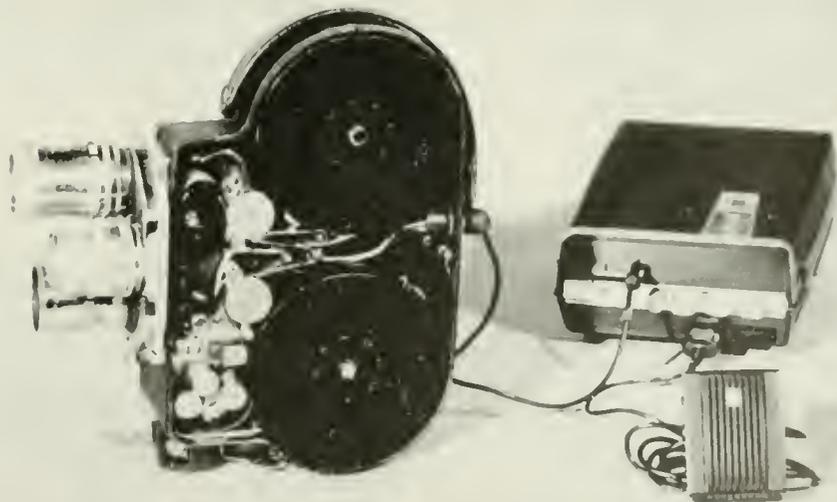
The magnetic head inside the camera can be connected with any amplifier or tape-recorder which provides the right adaptation.

To make a complete and light weight unit however, Vanderlelie has modified the National (Panasonic) RQ-202S tape-recorder for this purpose. It weighs less than 3 lbs. and it has a flash-volume indicator, a semi-carphone monitor and a remote control. To operate it with the camera, the installation of an extra socket provides the connection with the camera by means of the connection cord.

By inserting the plug of the connection cord, the signal to the tape-recorder head is automatically interrupted. During film operation the tape transport is stopped by the remote control switch on the microphone or by a single plug.

The frequency response on film is approximately 200-9000 c.p.s.

(Continued on next page)



The Bolex camera complete with adaptation for magnetic single-system sound recording. It is shown with modified national Panasonic recorder, but is also available with a Concord 300 recorder. It can also be connected with any other amplifier or recorder which develops a bias voltage of about 25 volts.

sound-on-film conversion . . .

continued

It is obvious that the measurable flutter factor varies with the condition of the camera to be used. However, tests indicate good results from old cameras as well.

For those to whom the light weight is not so important, but better quality is paramount, the Concord 300 recorder is offered as an option. In fact, several other recorders can be easily altered to operate efficiently with the conversion system. The only basic requirement is that the recorder being used develop a bias voltage of approximately 25 volts for adequate power.

Camera drive

In general, Vanderleelie recommends use of the spring motor drive for news coverage

and short speeches only. The electric Bolex Uni-motor driven by battery or main power is suitable for dialogues, interviews and other general purposes. This motor also can be used for music recordings of a fair quality.

To complete the conversion system, Vanderleelie offers the Century Precision "Basic Semi-Pro" model sound blimp, which is designed to operate with 100 ft. loads. In addition, it is anticipated that any of the other Bolex type blimps will be available by special request.

For additional details and information including prices, write Vanderleelie Film Systems, P.O. Box 8092, Universal City, California 91604.



Completing the conversion system is this sound blimp manufactured by Century Precision Optics.

Cinema Verite Used to Stir Religious Involvement

THE PROBLEMS facing American society, and in particular those facing the United Presbyterian congregations serviced by the Westminster Press, are strikingly limned in a new film, *If the Salt Has Lost Its Savor*, produced by Audio Productions, Inc., of New York.

Given the task "to stir congregations, to make them realize that religion today requires that they become involved with today's world, to stimulate them to use the current resources of the world, to teach themselves to search out new ways of coming alive", Audio's director, Tracy Ward has used the cinema verite style to achieve a documentary immediacy and intimacy that strips the extraneous elements—of technique, of film convention—away from the bare bedrock issue. The camera pokes into actual sermons, church discussion groups, candid soul-searching sessions by the congregants

of greatly differing strata of our society.

From the affluent congregation of the Bedford United Presbyterian Church in Bedford, N.Y., to a church discussion group in an integrated apartment house project in the Bronx to a mystery play put on the youth group of a Harlem church, the Church of the Ascension, the action is intercut to produce a staccato beat, short almost fleeting moments when an idea is suggested, a question raised, a contrast sharpened. None of the ideas is fully expounded. None of the questions is explored at length. The scenes are of live unposed situations. There is no contrivance of casting or story line or pre-determined outcome.

When planning for this film began, a number of options were open to the committee. One would have been to develop a script, choose the cast, rehearse the play and film it. Another

would have been to do a documentary of a single situation or of the unfolding of a single idea. Instead it was decided to bring together the film producers and members of the staff of the Board of Christian Education of the United Presbyterian Church to talk. They spent many hours discussing the church's mission. The nature of education in the church, the "five abilities," the way in which adults must engage responsibly and freely in the exploration of convictions and concerns. Then the filmmakers were turned loose, to capture on film some of these ideas.

Four churches were selected. One in a suburban community, two in a large city and a "house church" in a third community. The film crews moved into these areas and shot thousands of feet of film over many weeks—about twenty hours of film were accumulated and edited down to less than thirty minutes. In the sub-

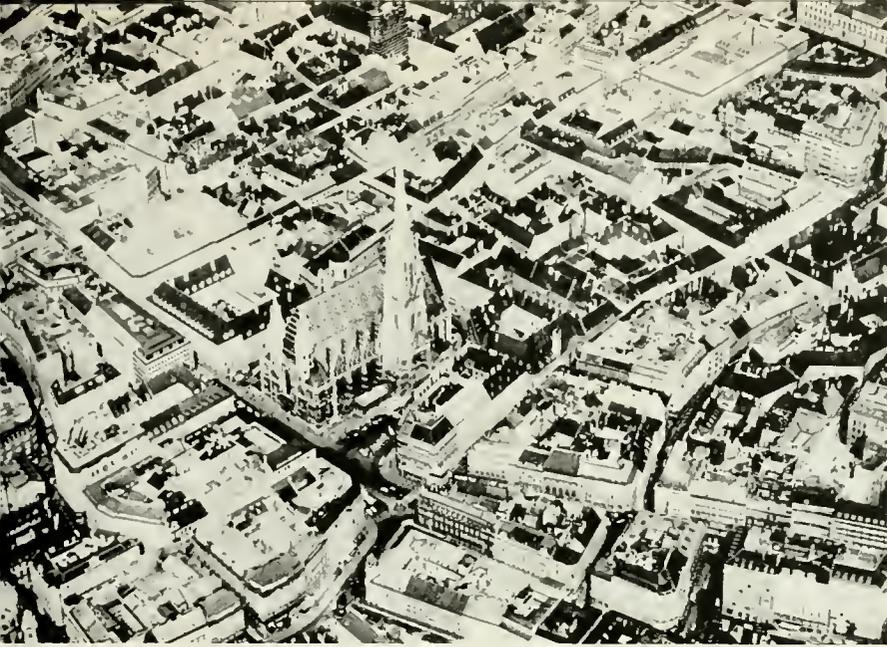
urban church the minister was preaching a sermon on the "five abilities." This became the thread of continuity in the film. In one of the city churches, a group of young people were staging a production of "A Man Dies," a contemporary passion play in modern musical form—a sort of rock and roll crucifixion. This too became a thread in the film forming a counterpoint to the preaching and discussions. The discussion groups were caught up in the midst of current live issues in each church. There were ongoing discussion into which the producers were permitted to intrude for a few minutes. But in those few minutes the camera catches the urgency and the compulsion of the matters under consideration—whether it is the question of a new church building or how to see the relevance of the Bible to the world today or how Christians must face up to changes in their communities.



The film attempts "to stir congregations . . . to teach themselves to search out new ways of coming alive."



"The discussion groups were caught up in the midst of current live issues in each church."



Aerial view of Vienna, metropolis beside the Danube, scene of International Industrial Film Festival.

Report from Europe by Ott Coelln on the 9th Int'l Industrial Film Festival in Vienna September 23-28

competitions held in their respective lands. U.S. entries were submitted by the National Association of Manufacturers, with the U.S. Council on International Nontheatrical Events (CINE) providing nationwide review of prospective entry candidates from which this country's final 10 entries were selected.

President of the 1968 Festival Jury is a prominent Austrian industrialist, Rudolph Schmidt, head of Uniliver (Austria) operations, ably assisted by Herbert Pohradsky, as executive director of Festival arrangements this year. Festival showings will be held in two auditoriums at a fine new Vienna Technical Institute (see pictures).

Delegates and guests of the Festival will be greeted at Tuesday's opening ceremonies by Rudolph Sallinger, member of the Aus-

Industry's Finest to Compete for World Honors at Vienna

THE BRIGHT GLOW of Vienna's night sky will guide delegates and visitors from over Europe and around the world to that beautiful city beside the Danube when the 9th International Industrial Film Festival officially opens on Tuesday morning, September 24th. On the preceding Monday, September 23, pre-Festival events will begin in Vienna with an 11 a.m. press conference at Pressclub Concordia and the 1968 Festival jury will be officially chosen at 6 p.m. the same day during a formal meeting at plush Hotel Imperial.

The Festival program continues through Saturday, September 28th, concluding at 9 p.m. that evening with a gala Awards dinner at the Vienna Intereontinental Hotel.

The best of industrial motion pictures from throughout Western Europe as well as Japan and the United States, will compete for prize honors in the seven Festival categories as well as for the two Grand Prizes to be awarded this year. A major change in prize-giving creates that cumulative voting for a single Grand Prize, as in previous years, has been aside in favor of selecting the outstanding



Historic landmarks of Vienna greet visitors in this scene of dome of Peterskirche (at left) and of the towering spire of St. Stephansdom.

"image" picture of this year's event and the award of a similar Grand Prize to the Festival's best among entries in the training or safety categories, etc.

Sponsors and official hosts for the Festival in Vienna this year are the Association of Austrian Industrialists and the Austrian Federal Economic Chamber, both of whom have given financial support to help make the event possible. All International Industrial Film participants are either official members of the Confederation of European Industrial Federations or associates.

Entries of the 14 European countries were largely selected in national industrial film

Two of the German entries competing at Vienna. At left: scene from "Rot-Grün-Blau" sponsored by AEG-Telefunken and (at right) from Esso's "Wertprobefahrt" based on a tanker's trials.

trian Parliament and President of the Austrian Federal Economic Chamber. Mr. Sallinger's welcoming address will be followed by that of Dr. H. C. Franz Josef Mayer-Gunthof, President of the Association of Austrian Industrialists. Bruno Marek, Mayor of Vienna will also extend an official welcome and delegates will be greeted by Rene Arnaud, of Paris, secretary-general of the Confederation of European Industrial Federations.

Inauguration of the Festival by Otto Mitterer, Federal Minister for Trade, Commerce and Industry will be followed by selected film presentations to conclude the morning ceremonies.

A reception of participants by Presidents Sallinger and Mayer-Gunthof at the Gobelinsaal, Hoher-Markt 3 in Vienna will highlight the noon program on opening day. The events of that day will be concluded by a grand reception for both delegates and guests at the Vienna Town Hall, where Mayor Marek will preside.

A delightful program of social events has been arranged by the Austrian hosts. Ladies will be entertained, for example, by a trip through Vienna on two-horse carriages (Fiakers), followed by a visit to the Vienna

(Continued on next page)





One of the two Institute auditoriums where Festival showings will be held.



Larger of the two auditoriums at Institute where juries will view entries

Boys' Choir in the Augarten Palace where this famed group will perform for them (Wednesday); on Thursday, (afternoon) all delegates will travel to the Burgenland for a reception by folk groups and a reception by members of the regional government, followed by a supper at a "Hueringen" (wine house). On that morning, the ladies will visit the renowned Spanish Riding School.

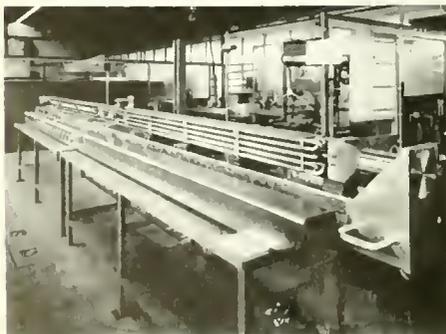
Saturday's concluding program also includes a special presentation of first prize-winning films at 5:30 p.m. at Hoher-Markt 3.

BUSINESS SCREEN was an early pre-Festival participant when its founder-publisher Ott Coelln visited Vienna in July. We are indebted to Jury president Schmidt of Unilever for his gracious hospitality and for our visit to the exceptional facilities provided by Vienna's ultra-modern Technical Institute where this year's showings will be held. This great trade school provides apprentice training in nearly every principal vocation followed by Austrian workers; it is a final preparatory academy where trainees take refresher courses in their chosen trades before taking final examinations. It is a most fitting site for the review of industrial films!

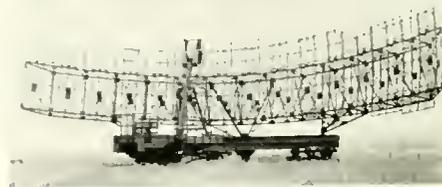
And this beautiful city of art and music also lends a lustre of cultural tradition to the creative aspects of film production second to none! The Festival takes place just as Vienna's concert season reopens at the great Opera House and at other theatres!

One aspect of the Festival merits comment. Simultaneous translation is apparently not to be available for jury screenings this year (as in previous events). Whether or not

Another of AEG-Telefunken's entries at Vienna; a scene from "HDR-Heissdampfreaktor."



Modern design of Vienna's Technical Institute (site of Festival showings) is pictured in a scene of main staircase rising from first floor.



One of the French entries: scene is from "Conrad", a radar film which won national honors for Compagnie Francaise Thompson-Houston.

this will prove a handicap in judging remains to be seen but translations in French, English and German have been most helpful to selectors at previous events.

• The 10 U.S. entries at Vienna include these titles: *Africa, East and West* (Pan American Airways; produced by Henry Strauss); *Aluminum* (Aluminium Limited; produced by Larry Madison); *The Big Deep* (Standard Oil, N.J.; produced by Equinox films); *Don't Push Your Luck* (National Society for the Prevention of Blindness; produced by Harvest Films); *Draw Me a Telephone* (Western Electric Co.; produced by Pelican Motion Pictures); *Happy Holidays in the Ozarks*

(American Oil Co.; produced by Mattec Associates); *Incredible Machine* (Bell System; produced by Owen Murphy Productions); *Memento* (Amer. Tel & Tel.; produced by the Center for Mass Communications); *Patterns of Precision* (Patterson-Kelley Co.; produced by Basford Incorporated) and *The Square* (World Air Cargo Marketing Forums, produced by Filmex).

• The 15 official entries of French industry as selected at that country's national competition held in Rouen last June, are given by categories, as follows:

Category A: *E = M (over) G* (Merlin Gerin, produced by Mobil Film camera unit); *Eaux Vives—Eaux Mortes*, produced by Films Artistiques & Techniques (sponsor no given); and *Normes* (AFNOR, produced by Ste. F.I.R. E. P.

Category B: *Sillons de Cuivre & Champlevés* (sponsored and produced by the Institut Pedagogique National); Category C: *La 231 D 735* (sponsored by S.N.C.F. (rail
(Continued on page 65

The Vienna Town Hall (Rathaus) is the site of Mayor's reception to Festival visitors to be held on Tuesday evening, September 24.



The protector projector.



You've got an investment in time, effort, and dollars in every movie you make. We built the Kodak Pageant Sound Projector to protect that investment.

It protects the film with features like shock-absorbing sprockets, a soft tension gate, and mechanically reversible sound drum. In fact, no stationary part of the projector ever touches the picture or sound track areas of your film. All these things reduce film damage, and that's especially important when you project "one-of-a-kind" camera originals.

And the Pageant Projector makes the best of impressions on your audience. The picture and the solid-state sound system go on instantly. The sound is clean without hiss and crackle. No fuzzy not-quite-perfect sound either, because of the unique sound fidelity lever that lets you focus the sound light directly on the track whether the emulsion is facing the lens or lamphouse. The speaker is a quality instrument built into a detachable projector cover. A 40-foot speaker cord lets you put the sound up front where it belongs.

All in all, for film protection and film projection, you need a Kodak Pageant Sound Projector. See your Kodak Audiovisual Dealer or contact one of the offices listed below.

EASTMAN KODAK COMPANY

ATLANTA 5315 Peachtree Industrial Blvd.
Chamblee, 30005, 404—GL 7 5211, CHICAGO
1901 West 22nd St. Oak Brook, 60523, 312—
634-0200; DALLAS 6300 Cedar Springs Rd.
75235, 214—FL 1 3221, HOLLYWOOD 6705
Santa Monica Blvd. 90038, 213—464 6131, NEW
YORK 200 Park Ave. 10017, 212—MU 7 7080,
SAN FRANCISCO 3250 Van Ness Ave. 94119
415—776-6055

Kodak



Aerial view of the World Trade Center site (foreground) and landfill area involved.

The Port of New York Authority is using a unique remotely controlled closed circuit television system to show visitors current construction progress on its twin World Trade Center buildings.

Live Progress Reports Via CCTV

VISITORS TO THE Port of New York Authority headquarters in New York City are now able to watch construction in progress at the Authority's World Trade Center site through a closed-circuit TV hook-up.

The World Trade Center, which has been in construction since August, 1966, and is scheduled for completion between 1970 and 1972, will have not one but twin 110-story office buildings which will be the tallest in the world.

Since interest in the new center amongst world trade organizations is so keen, but facilities for on-the-spot viewing of construction in progress are minimal, the Port Authority has set up a visitors' center in its headquarters building with intricate scale models and drawings of the Center as it will look upon completion, as well as a pair of television monitors showing a camera-eye viewpoint of construction actually going on.

The CCTV system, conceived by Robert F. Unrath, port promotion manager, encompasses a remote, waterproof, Motorola camera with a Zoomar 6-to-1 lens affixed to a ledge on the 18th floor of the New York Telephone Company building at 140 West Street, which overlooks the World Trade Center construction site; a microwave aerial link between this building and the 17th floor of the Port Authority's present headquarters at 111 Eighth Avenue, about 2½ miles from the center of the sixth floor of the building in the Visitors' Center, a pair of 20-inch moni-

tors, another video camera, remote camera control console — all by Motorola, and one-inch Ampex VR 7500 video tape recorder. A direct telephone line — a simple common pair — controls all functions of the camera using a system much like that of touch-tone telephone. Ten tones control ten separate functions of the camera: zoom in and out, iris open and close, focus near and far, pan up and down, and pan right and left. Thus, with a simple "joy stick" much like the control of a light plane, and three other levers, the remote camera can be directed to any part of the site, pulled back for a wide-angle view, or zoomed in for a tight look at any particular feature, correctly focused and controlled for proper exposure.

In addition to its use as a construction site viewer for visitors and prospective World Trade Center tenants, the CCTV system in the headquarters building is completely portable, and may be wheeled anywhere in the building for use in other activities such as training, making VTR records of construction ceremonies, making special presentation and recording off-the-air.

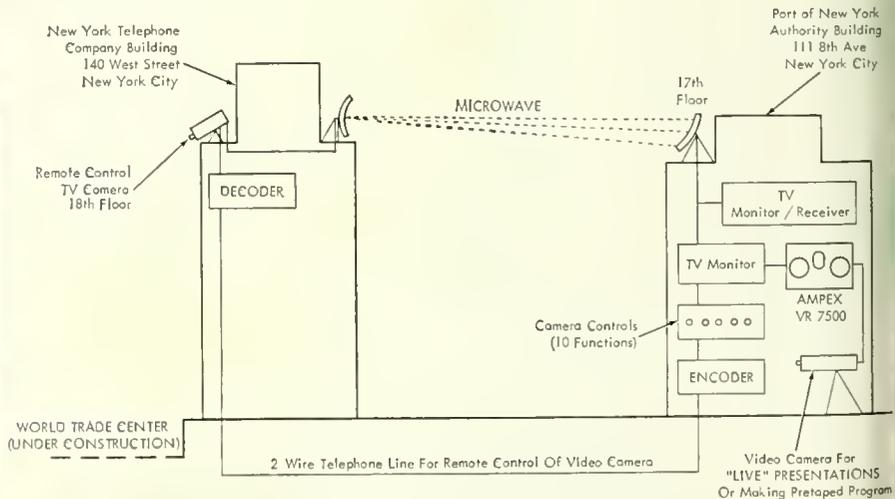
The new CCTV, which was installed by Arthur Schneider, of the Authority's Central Maintenance and Engineering Division, is the latest of many other television set-ups at work in Port Authority facilities. Others include those for police surveillance in bus terminal, traffic control in the tunnels, various functions at the three airports, and training at the Authority Police Academy.



Demonstrating the Port Authority's CCTV system are (l. to r.): Raeburn Clough, Port promotion representative; F. Paul Foti, New York Telephone Co. consultant; and Robert F. Unrath, Port promotion manager.



The remote-controlled CCTV camera is mounted on a ledge on the 18th floor of the New York Telephone Company building overlooking the construction site.



This diagram shows the closed circuit TV hook-up at the World Trade Center site and Port of New York Authority headquarters in New York City.

Half
the
price
you
think
it
is.

\$32,500

That's the domestic price for our new Model 2105 Color Film Analyzer. Its electronic circuits are identical to those of the famous Model 2100 "Hazel." The major difference is that its film transport is hand-operated rather than power-driven.

New leasing plans make it possible for you to have a Hazeltine Color Film Analyzer in your lab at a cost of less than \$30 per day. Even where a lab is timing as little as 5,000 feet of color film per month, Model 2105 pays for itself from the day it's installed.

No lab can afford not to have one!

Consider, also, the many advantages that only the Hazeltine Analyzer can provide you:

- Color-corrected images of the positive print film are viewed on 21-inch color TV display before the stock is printed.
- 64 printer light values, read out directly from the Hazeltine Analyzer in .025 log E steps, can go directly to most lab printers without conversion or interpretation.
- Better than 90 percent certainty of perfect color correction on the first 16 or 35mm print.

Call us, at (212) 321-2300. Or write Special Products Dept., Hazeltine Corporation, Little Neck, N.Y. 11362. Telex 0126-166. TWX 428-0092.

Have you seen the new Hazeltine all-electronic cue detector? Notches are less than half as deep as conventional notches. Sensing of existing deep or new shallow notches is accomplished by infrared. The detector doesn't touch the film!
Cost: \$990 each.



Hazeltine Corporation

Royal Shows Secretaries Steps to Success

CINE Golden Eagle winning film shows modern secretarial techniques and short-cuts devised by Catherine Stevens.

ROYAL TYPEWRITER salesmen are finding a happy reception from secretarial groups with the introduction of a new film, *Successful Secretary*, which the company has recently introduced.

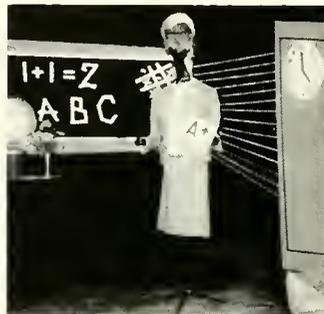
Designed as a "soft-sell" picture, a service to typists anywhere and useful to users of all makes of typewriters, *Successful Secretary* is based on secretarial methods and short-cuts designed by business educational consultant, Catherine Stevens. It demonstrates new methods and "tricks" in multiple addressing of envelopes and index cards, error correcting without erasing, linefinder methods, and other helpful techniques.

Used by sales offices

Successful Secretary will be used on Royal's Fairchild 8mm cartridge projectors, which are provided for each sales office. The company had considerable

success a year ago with another film, *System 660*, which demonstrated a new typewriter model in a direct-sell technique, and explained Royal's advantages as a new member of the Litton Industries family—its parent company.

With the knowledge that the 8mm projectors were capable of



Stylized mannikins are used in the film's vignettes of secretaries to avoid early obsolescence of the film.

easing entree to industry and schools, Royal wanted a film to be shown on the portable projectors which would be practical but entertaining, and demonstrate the Royal office typewriter in a pleasant, soft-sell manner.

Enthusiastically received

Successful Secretary has been even more enthusiastically received thus far than Royal had envisioned. In addition to direct use by salesmen, the film is distributed nationally by Business Education Films, and is being widely used in business educational colleges, secretarial schools, and high schools.

The 13-minute color film seems destined for a long and useful life. It was purposely planned for non-obsolence because of costume. In the six vignettes of secretaries in aerospace, education, medical, fashion, government and industrial executive offices, the only live segments seen are hands typing. Figures are stylized mannikins used to great effectiveness.

Successful Secretary is a Golden Eagle winner in this year's



Stylist arranges the costume of the "aerospace secretary" for sequence in Royal's new film.

Council on International Non-Theatrical Events (CINE) competitions. It was produced and directed by Carl A. Carbone, Thomas Craven Film Corp., New York, and supervised by Robert E. Shoaff, Sales Development Manager, Royal Typewriter Company.

First in the U.S. . . .

DuArt's Gevachrome Processing Gives Fast Color Reversal Print Service

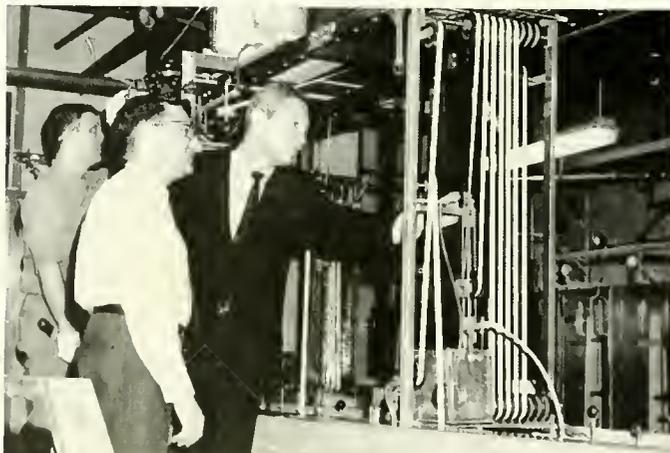
PRODUCERS AND USERS of 16mm color reversal prints are now being offered fast service by new Gevachrome T9.02 processing at DuArt Film Laboratories in New York.

The new film, offered for the first time in the U.S. by DuArt, enables producers to obtain overnight service on dailies from original ECO (Type 7255) or high speed Ektachrome (Type 7242) camera films.

In addition, color reversal sound prints with a very high quality silver track can now be delivered on the same day ordered.

Gevachrome T9.02 is a multi-layer color reversal film for making color prints with special sharpening dyes in the emulsions, multiple anti-halation layers between the layers, and a carbon black anti-halation layer on the

back of the film to contribute to its high-definition attributes. In on-the-screen comparisons it is remarkably similar to other color



Irwin Young (right), president and Paul A. Kaufman (left), executive vice president of DuArt Film Laboratories, Inc., inspect the company's new "in-plant" 16mm color reversal processing equipment.

reversal print films widely used throughout the country.

T9.02 has had much use in Europe in the past year, and has been technically described in a recent paper given by its manufacturer, Agfa-Gevaert, Inc., before the Society of Motion Picture and Television Engineers in this country.

For the producer and user of

16mm reversal films, Gevachrome T9.02 has attractive characteristics other than DuArt's speedy processing service. Its gamma can be varied to produce changes in contrast without affecting color balance. This is an important consideration for prints intended for television which, for optimum quality, should have less contrast than prints for projection.

DuArt is currently offering T9.02 prints at prices similar to Type 7387 prints with silver sound tracks (which are or available at specified processing plants generally without fast service facilities). T9.02 prints are 20 per cent less expensive than reversal prints on Type 7387 which has a lower quality sulfide sound track.

DuArt has invested over \$150,000 in the new Gevachrome processing equipment. Tests currently being made for leading industrial and educational film producers and for the television networks have been most favorably received. Several network sports shows printed on T9.02 have already been aired.



CYBERNETIC CY

Meet Cybernetic Cy, the composite genius who performs wondrous optical effects for Cineffects, Inc. You can catch Cy's astounding act any time you need optical photography.

Cy is amazingly adept at zooms, fades, wipes, dissolves, ripples, and whatever special optical effects you require. He welds your work of art into a classic achievement of award-winning dimensions. Speed, skill and accuracy mark his deft performance.

It's no wonder we call him Cybernetic. It's even less

of a wonder why he's at Cineffects. Because only Cineffects has the necessary knowledge, experience, equipment and qualified supporting personnel to stage the perfect setting for a Cybernetic Cy performance.

Cybernetic Cy represents just one phase of the complete film services available to you from Cineffects—Art, Animation, Title Photography, Optical Photography, Inserts, Stop Motion Photography

Try us once and learn for yourself why we're Number One.



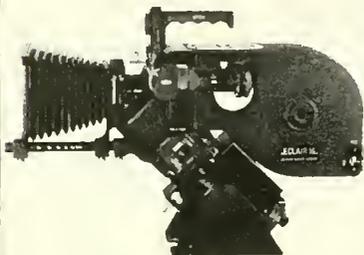
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Make Better Use of TV---Cahaney

G. Roger Cahaney, president of Sterling Movies, Inc., reproached industry last month for not making better use of available public communication outlets in marketing plans.

Speaking at the Special Event Luncheon of the Advertising Club of New York, Cahaney made specific reference to television stations across the country which he described as "willing to cooperate with business and industry in announcing major marketing developments."

He cited television's "long history of cooperation with industry" in its use of institutional films, in business news programs and in "talk" shows. Stations have given extraordinary amounts of free time to the public background information on major industry developments.

"Television's attitude over the years has been one of accepting business and industry as vital a part of the national social fabric as education of politics. What's more, TV is supported largely by industry and they know it. The result is that when industry has a story whose content makes it interesting to their viewing public, TV will use it.

He said that in return for the



CAHANEY

time TV gives to industry, it expects material with significant information and material that is professionally prepared. He cited this exchange of free time for useable programming material as another example of television's traditional recognition of its obligation to provide public information about industry.

"We are not suggesting in any way that this kind of public exposure should supplant any of the standard marketing practices. However, it does offer a natural supplement to advertising campaigns," he concluded.

"Days of Visuals" Adds Videotape Category

In a year that has seen significant developments in the Audio-Visual field, the 15th Annual "Days of Visuals", conducted by the National Visual Presentation Association, September 9-10, New York Hilton, will bring new insights to season practitioners as well as newcomers to A-V. This year's theme, "Communications: Today and Tomorrow," suggests the forward thinking atmosphere that will prevail throughout the two-day program of seminars, exhibits, luncheons and the Annual Awards Banquet, which will take place on the evening of September 9th.

The morning of the first day will be devoted to a consideration of closed circuit television. Electronic information display (including computer graphics) as applied to business and industry will be covered on the afternoon of the second day. The morning of the second day will spotlight the 8mm film field with emphasis on methods of production and processing of super 8mm materials, and an examination of equipment and techniques for display of training and information films in this medium. The afternoon sessions of the first day will cover other audio-visual and presentation methods, including film strips and slide

shows, the new materials and techniques overhead projection and chart development and a special presentation of the new mixed media technique.

Highlighting this year's annual award competition is the inclusion of a special new category for non-commercial videotape programs.



SUPER-8 ★ 8mm or 16mm Movie DUPLICATES

**Finest-Quality Kodachrome
COLOR or BLACK & WHITE**

PROFESSIONALS: We are Specialists in . . . 8mm to 16mm Blow-Ups. ★ 35mm or 16mm to 8mm or Super-8 Reductions ★ A & S Roll Printing. ★ 8mm & 16mm Eastman Internegs. ★ 8mm & 16mm Eastman Color Release Prints. ★ B & W Reversal Dupes. ★ Dup Negs. ★ B & W Positive Release Prints. ★ Single 8mm Printing. ★ Soundstripping, Splicing, Etc.

✓ **FAST SERVICE on Mail-Orders.**
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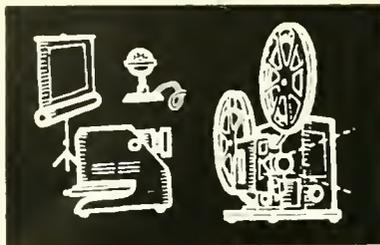
Hollywood VALLEY FILM LABS.
2704 W. OLIVE Ave., BURBANK, CALIF. 91502



THE MIND BENDERS ■ ■ ■ an unusual documentary film on the subject of LSD and the
hallucinogens produced for Food and Drug Administration

Vision Associates, Inc., 680 Fifth Avenue, New York City





new products review

Bell & Howell Unveils 16mm Color Film Chain

Bell & Howell recently introduced a major addition to its line of closed-circuit color video equipment — the first low-cost 16mm color television film chain priced at \$16,000. The new film chain system was introduced at the National Audio-Visual Association annual meeting.

In announcing the new product, J. H. Trux, vice president and general manager of Bell & Howell's Tape Products Division, said that the price represents a breakthrough that was achieved as a result of engineering developments and innovation. "We recognize the widespread application of this color film chain system, but perhaps its greatest potential lies in the field of education where color augments the learning process. With this system it is possible to transmit 16mm films (color as well as black & white) through a closed-circuit TV network to as many color receivers as the school has need for," he added.

The film chain comes complete with a 16mm projector, a uniplexer head, color video camera, and two pedestals containing racks for the installation of video tape recorders or other electronic equipment.

An exclusive feature of the color video film chain is that the

camera can be quickly removed from its pedestal and with the addition of a standard zoom lens can then be used for normal studio use. This unique feature enables a TV studio to use a single camera to provide film and live telecast service.

For additional information, write Bell & Howell, 7100 McCormick Rd., Chicago, Ill. 60645.

Contour Shaped 12 Volt Battery Easy to Carry

A new 12v DC battery weighing less than five pounds, and designed with a special shape that fits the contour of the body



New F&B Ceco battery is housed in black plastic case with detachable shoulder strap and loops for belt use.

has been announced by F&B/Ceco, Inc. The battery delivers 4.0 ampere hours and can be used with the Eclair NPR camera with bloop, the Arri BL, and the new F&B/Ceco Cinevoice Conversion with Minisync.

The battery itself contains nickel cadmium rechargeable cells, with built-in charger and indicator light. Full charging time is fifteen hours from either 220V or 110V AC current, and the system contains a constant current charger that prevents overcharging.

The battery case is made of high impact, black plastic with a detachable leather shoulder strap, loops for belt use, and a captive cover for the charging

cable and control. The complete unit sells for \$249.50. Further details can be had by writing Ron Groen at F&B/Ceco's Main Office, 315 West 43rd Street, New York, N.Y. 10036.

Nylon Tip Pen Made for Marking Film, Acetate

Neumade Products Corporation has developed a new nylon tip pen designed specifically for writing on their emulsion-free colored film leader.

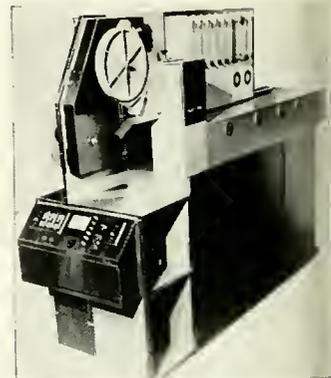
The ink is permanent and will not wash off with water or film cleaning solutions. The pen can be used effectively for writing film titles, print numbers, reference file numbers, etc. It can also be used on lite-struck emulsion leader, transparencies, and acetate — whenever permanent identification is desired. For further information, write Neumade Products Corporation, 720 White Plains Road, Scarsdale, New York 10583.

Small Color Processor for 16mm, Super 8 Films

Houston Photo Products, Incorporated has introduced a new motion picture film processor for 16mm and Super 8mm Ektachrome film. Designated Model #E-16-8-30, the machine is one of the smallest fully automatic processors ever built for color cine film. Only eight feet long, it requires a minimum amount of space and can be operated in a fully lighted room.

In less than a half hour, it will process a 100 ft. reel of Ektachrome film ready for showing. From 15 to 18 100 ft. reels can be processed per hour. Completely automatic from load to take off, all processing times and solution temperatures are rigidly controlled to assure uniform results. Standard Kodak chemicals are used.

The Model E-16-8-30 is designed for use by small labs,



Compact film processor for 16mm or Super 8 Ektachrome film is only eight feet long and may be operated in fully lighted rooms.

television stations, schools, and industrial plants. For more information, write Houston Photo Products, Incorporated, 655 East Twentieth Street, Yuma, Arizona 85364.

Showoff/Soundoff—A Versatile New Tool

T. M. Visual Industries, Incorporated has introduced a new lightweight, simple to operate audio/visual tool kit, called the "Showoff/Soundoff".

Features include a precision engineered projector for film-



Miniature filmstrip and slide projector combines with cassette playback or recorder unit in compact nested case.

strips and slides, a cassette playback with self-contained standard flashlight batteries with optional recorder unit, a molded plastic case 12" x 12" x 4" with fitted polyurethane nesting to hold and

(Continued on page 54)



The film chain can be expanded to a multiplex system having up to two more sources—16mm and 2x2 slides.

THERE'S ONLY ONE PRO-JR.

FIRST
CHOICE OF
PROFESSIONALS

The Pro-Jr. line of tripods has been a mark of excellence for over 27 years. More than 30,000 have been sold all over the world.

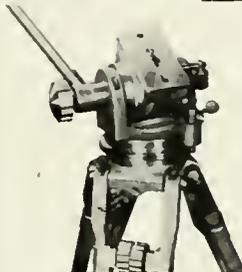
Write for detailed specification sheets describing our whole line of Pro-Jr. Tripods, Ball Joint Heads, Hi-Hats, cases and accessories.



PRO-JR. MARK II FRICTION HEAD

The new Mark II Pro Jr. Head with Teflon® bearings combines fluid-head smoothness with the fast, free movement of a friction head. Features include "T" level; accessible knob for mounting camera; adjustable angle telescoping pan and tilt handle; 3 positions for attaching pan handle; tension control knobs.

Head only \$150.00 with Pro-Jr. V-Grooved legs \$250.00



PRO-JR. FLUID DRIVE HEAD

Just as the original Pro-Jr. Friction Head was a world leader in reliability, this has created a new standard for fluid heads in the motion picture industry. Exclusive formula of silicone fluid assures maximum smoothness. Features positive grip locks; camera balancing and tightening lever; removable pan handle adjusts in any position; "T" level; accommodates any camera up to 30 lbs.

Head only \$395.00 with Pro-Jr. V-Grooved legs \$495.00

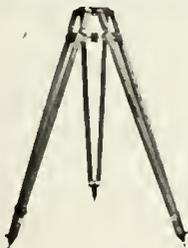


PROFESSIONAL "BALANCED" TV HEAD. MODEL "C"

HEAVY DUTY MODEL FOR
CAMERAS WEIGHING UP TO 135 LBS.

Offers smooth tilt and pan action, perfect balance. Quick release handle locks in position. Mechanism is enclosed, rust proof, needs no lubrication. Has tension adjustment, built in spirit level and telescoping extension pan handle. Slotted tie-down screw counterbalances camera for film load or long focal length lenses. Mounts on professional type or all-metal tripod.

Head only \$750.00



PRO-JR. ADJUSTABLE V-GROOVED TRIPOD LEGS

Constructed of hard maple wood with aluminum and steel hardware. For use with all Pro Jr. tripod heads, except integral ball joints. The "V" groove design gives almost twice the gripping surface as before and greater rigidity at any extension is assured.

\$110.00

PRO-JR. ADJUSTABLE V-GROOVED BABY TRIPOD LEGS

Specially designed shoe and spur for added sturdiness. Constructed of hard maple wood with aluminum and steel hardware. For use with all Pro Jr. tripod heads, except integral ball joint.



\$110.00

PROFESSIONAL ALL-METAL TRIPOD



Has cast top flanges and upper leg portion made of one piece aluminum alloy casting. Lower legs are 1½ inch seamless steel tubes, hard chromed to prevent corrosion. Calibrated legs slide easily and have tie rods to center tube for automatic leveling.

For use with Model "C" type head.

\$350.00

F & B/CECO I N C.

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Cable: CINEQUIP—Telex: 1-25497

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Hollywood, Calif. 90038
(213) 469-3601—Telex: 67-4536

51 East 10th Avenue
Hialeah, Florida 33010
(305) 888-4604—Telex: 51532

Branches in:
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PRO-JR. STA SETS

Prevent the tripod from slipping on highly finished surfaces such as marble, tile, etc. Especially useful where limited space prohibits use of triangle. Installed or removed in seconds and may be carried on the tripod legs.



SET OF THREE:

\$7.50



PRO-JR. 3 WHEEL PORTABLE DOLLY

Features single positive leg lock to position 4" wheels accurately, two position locks at each caster enables operator to dolly in straight line or to "free wheel" quickly. Collapses into easy to carry package.

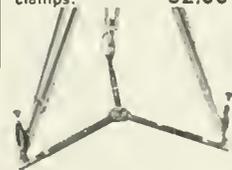
\$125.00

HEAVY DUTY MODEL W/
5" WHEELS: \$175.00

MODEL "C" PRO-JR. METAL COLLAPSIBLE TRIANGLES

Insures rigidity, prevents tripod legs from slipping. Adjustable feature permits extensions of triangle to vary leg spread. Collapses for easy portability.

Model "C" with leg clamps. \$39.50
Model "B" without leg clamps. \$32.00



new products review . . .

continued

protect all components, a speaker, 3-snap-on cartridges for filmstrip storage and room for extra cassettes. The total package weighs only 7 lbs. The audio/visual tool kit is designed for ease of handling and simple operation. The Showoff/Soundoff is ideally suited for individualized instruction or group study. For additional information, write T. M. Visual Industries, Inc., 25 West 45th Street, NYC, NY. 10036.

Gordon Handles Frezzolini Power Packs, Generators

Alan Gordon Enterprises Inc. has been named exclusive Western States distributor for the new Frezzolini Model 1000-D Power Pack and the Frezzolini Crystal Micro-Sync Generator.

The new units, which were shown to the public for the first time at the recent SMPTE Convention in Los Angeles, are the world's lightest power pack and generator. The 1000-D weighs only 3 lbs., 8 oz., while the Micro-Sync Generator weighs just 2½ oz.

The power pack has an output of 115 Volts, 30 Watts, 60 cps and a running capacity of 1200-2000 feet with the supplied 4Ah battery. It also accepts a 5Ah battery, increasing its capacity to a minimum of 1600 feet and a maximum of 2800 feet. The lightweight unit was designed primarily for use in the field, but its compactness and versatility makes it ideal for use under almost any condition.

The Crystal Micro-Sync Generator provides cordless sync sound and is available in two models: Internal, which can be permanently installed in the Nagra

and External, which can be used interchangeably with any Nagra. Both units have an output of Sine wave 1 Volt RMS, 60 HZ. Accuracy is 0.001 per cent.

For additional details, write Alan Gordon Enterprises Sales Division, 5362 N. Cahuenga Blvd., North Hollywood, California 91601.

Wide Angle-Time Lapse Super 8, with Auto Timer

Braun/Nizo recently introduced a new auto-zoom Super 8 camera with features such as built-in automatic timer from one frame per minute to two frames per second for time-lapse photography; true slow motion speed (54 fps), synchronized electronic flash, variable shutter, electrical

remote control and many other basic features.

Braun/Nizo added a companion model to the S 80 (zoom range 10mm to 80mm), the S 56 camera. The camera is identical to the well-known S 80 with the



Wide angle Braun/Nizo S 56 with model S 80 (right), the popular telephoto model.

only difference in the zoom lens itself, having an 8:1 zoom range of 7mm ultra wide angle to 56mm with a lens speed of f1.8.

The S 56 will appeal to the

photographer who often faces space limitations, either indoors or outdoors, yet wants a sufficiently long telephoto lens, while the S 80 appeals to the photographer more concerned with outdoor, travel, architectural and sports photography who wants an extreme telephoto and reasonable wide angle for indoor purposes as well. For additional information, write Nizo International Corp., One Park Avenue, New York, New York 10016.

Lightweight Magnesium Blimp for Arriflex 16

Century Precision Optics has introduced a lightweight blimp for the ARRI 16 Camera. This studio type sound blimp is light enough to be hand-held using conventional shoulder brace.

The sound blimp records on 29 DBS at 36 inches and comes complete with 8X Reflex View



Lightweight blimp for Arri 16 camera weighs just 27 lbs.

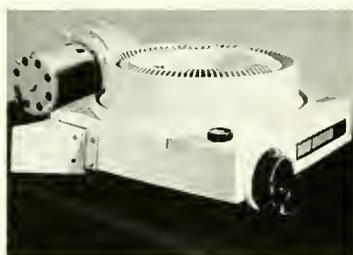
finder System; it is Hydro-Sealed, includes 360° access for loading external calibration disk for ring gear follow focus; sound-proof windows; lighted blimp interior weighs only 27 lbs. and it is 40% smaller than the factory supplied unit. For additional information write Century Precision Optics, 10661 Burbank Boulevard, North Hollywood, California 90028.

Viewlex Automates Its Tabletalk Series

Viewlex, Inc. has released a fully automated version of its popular Tabletalk sight and sound unit. The new Tabletalk Automatic model, dubbed "TTA" offers new engineering and electronics such as automation and solid state circuitry, plus many other new features.

TTA shows 35mm filmstrip on 8" x 10" rear-projection screen, and plays back recording at all 4 speeds, and sizes up to the standard 12 inch L.P. In

(Continued on page 56)



For auditorium and large screen use.

Uses a 1200 watt projection lamp giving more than twice the light of ordinary Carousels.

The "A.V.E. 1200" features:

- ★ Side door lamp access.
- ★ Single external blower.
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Price of \$390.00, F.O.B. N.Y., less lens, includes:

- ★ Ektagraphic Model Modified Carousel Projector
- ★ 80-Slide Universal Cartridge
- ★ Remote Control Cable

Special carrying case — \$35.00

Dealer inquiries invited.

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Actress Lisa Todd displays the new Frezzolini power pack and generators distributed in the western states by Alan Gordon Enterprises.

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Fairchild-type film cartridges.

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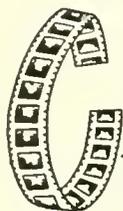
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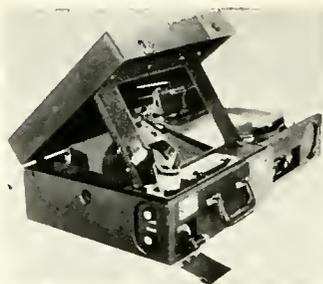
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new products review . . .

continued



Automated Viewlex Tabletalk has push button remote control, and features a self-erecting rear screen.

audible, 30-50 Hz "beeps" on the recording trigger the filmstrip advancing mechanism. Thus, the appropriate frame is synchronized with the corresponding passage on the recording and the unit operates unattended.

A convenience feature is the self-erecting screen. Ample storage space for several 12" records and filmstrips is provided in the case.

The unit is also available in a standard, non-automated version. It incorporates all of the new features of the automatic model with the exception of recorded, inaudible "beep" filmstrip advance. Film handling in this version is highly simplified, it is self-threading with click-stop advance and reverse. For further information, write Viewlex, Inc., Holbrook, New York 11741.

Graflex Offers Line of Rear Screen Devices

Graflex, Inc., a subsidiary of General Precision Equipment Corporation, has added a line of portable, table top, rear screen projection devices to its line of audiovisual products. Graflex will market the units, developed

by a subsidiary of Industrial Timer Corporation, also a part of the General Precision family of companies.

The products include two rear screen 35mm projection units, three compact rear screen 35mm slide projectors, a rear screen portable filmstrip projector, a self-contained rear screen sound filmstrip projector, and two microfilm reader units. Industrial Timer will continue to manufacture the units which will be marketed by Graflex through its nationwide audiovisual outlets.

Included in the 35mm slide projectors are: the Rotator, 36 2x2 slides fit built-in rotary drum; the Executive, slides in a semi-automatic 36-slide Airequipt changer; the Traveler, the same as the Executive except with a 24-slide capacity Kodak Readymatic changer; and the Standard, a 36-slide capacity previewer.

The portable rear screen filmstrip units include: the Communicator, which has a filmstrip projector and 4-speed phonograph in one unit; and the Examiner, a compact filmstrip projector with a 6 x 8 inch Lenscreen.

The Microfilm readers are: the Micro-Reader, which displays 35mm aperture cards; and the Microfiche Desk Top Reader, which accommodates positive and negative fiche sizes up to 4 x 6 inches.

Completing the new line is the Rotator Showcase projector, a presentation unit for trade shows, conventions, meetings and general information displays.

For additional information or details on any or all of the models, write Advertising Department, Graflex, Inc., Rochester, N.Y. 14603.

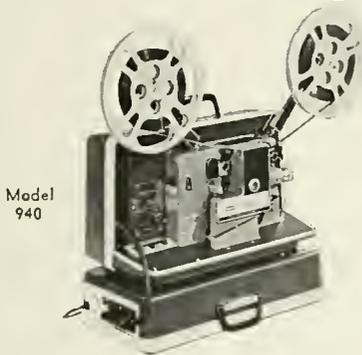


Rear screen projection devices now offered by Graflex include filmstrip, slide and microfilm units. Left to right are: Rotator, Executive, Microfiche, Showcase, Study Mate and Communicator.

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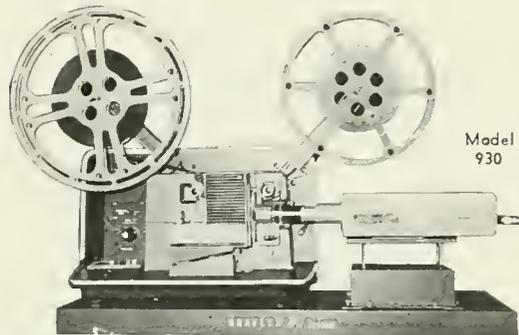


Model 940

Graflex 16 Arc Projector Model 940

Graflex has combined the amazing new iodine cycle enclosed arc lamp with all the other features of its 900 Series 16mm Sound Motion Picture Projectors. The result is four times more brightness on the screen than that obtained from a 16mm projector using a conventional lamp. Average corner to corner illumination is better than 45%. The Graflex 16 Arc Light Projector can be used without darkening the room and it's portable, too! Weighing only 66 pounds, it can be set up anywhere and will give theater type projection booth performance with the same ease of operation found in all Graflex 16 projectors.

PRICE . . . \$1400.00



Model 930

Graflex 16 TV Projector Model 930

The Model 930 projector is a highly sophisticated 16mm sound motion picture projector designed especially for closed circuit television systems in industry, education, business, government and the military. Graflex specially designed this unique 16mm TV projector to meet multiplex or uniplex requirements of television broadcast studios, remote broadcast units as well as a variety of closed circuit installations. Communication specialists agree that sound film programming on closed circuit or commercial television is enhanced with the professional performance obtained with the Model 930.

PRICE . . . \$1650.00

Graflex Model 800 Series Projectors

Model 820 This fine 16mm sound projector incorporates the very latest Graflex engineering advancements. Automatic 2-3 blade shutter provides extra screen brightness at sound speed; minimum flicker at silent. Has high 8" woofer capacity coupled with 4" tweeter speakers mounted in lift-off side cover—for true dimension sound. A 2" f1.6 Field Flattenor lens provides critically perfect corner-to-corner sharpness.

PRICE . . . \$725.00

Model 815 An outstanding sound projector that incorporates many of the fine features of the Model 820. Its economy price makes it especially attractive for those requiring a professional-performing projector within a strict budget.

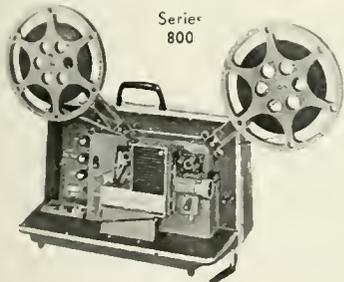
PRICE . . . \$660.00

Graflex 900 Series Projectors

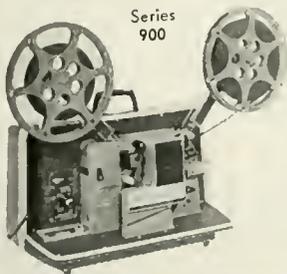
Model 920 Another fine 16mm sound projector that incorporates the very latest Graflex engineering advancements. Automatic 2-3 blade shutter provides extra screen brightness at sound speed; minimum flicker at silent speed. Has high fi speakers—for true dimension sound. A 2" f1.6 Field Flattenor lens provides critically perfect corner-to-corner sharpness. PRICE . . . \$695.00

Model 915 This outstanding sound projector incorporates many of the fine features of the Model 920 and features an economy price while offering a professional performance. PRICE . . . \$625.00

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Series 800



Series 900

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(used and operable unless specified)

16MM PROJECTORS

Ampro Arc w/reflector	\$ 695.00
ampl. stand, speaker	\$1295.00
Bell & Howell, Model 285	\$ 295.00
Bell & Howell, Model 552, autoload	\$ 435.00
DeVry Jan	\$ 895.00
Eastman Model 258	\$6950.00

35MM PROJECTORS

A.V.E. "Interlock Rusher," new	\$2995.00
DeVry Model XD w/lens	\$ 575.00
rebuilt, like new	\$ 895.00
DeVry Model XD, w/lens	
ampl. & speaker	\$ 725.00
rebuilt	\$1095.00
Holmes, w/ampl. speaker	\$ 495.00
Simplex, Type E-7 head	\$ 595.00
Simplex, pair, E-7 Projectors, 18" mags., heavy duty bases, hi-intensity arc lamps w/rectifiers, sound heads	\$2750.00

PROJECTOR ARCS

Ashcraft Super Hi 100 amps	\$ 350.00
Peerless Hi Candescent 180 amps	\$ 525.00
Peerless Magnarc 75 amps	\$ 425.00
Strong Mogul 45-70 amps	\$ 275.00

BACKGROUND PROJECTORS

Bodde, Md. P3-ACC, 2000 watt, 4" x 5"	\$ 795.00
Mitchell "35" Or g. cost over \$28,000.00	\$7500.00

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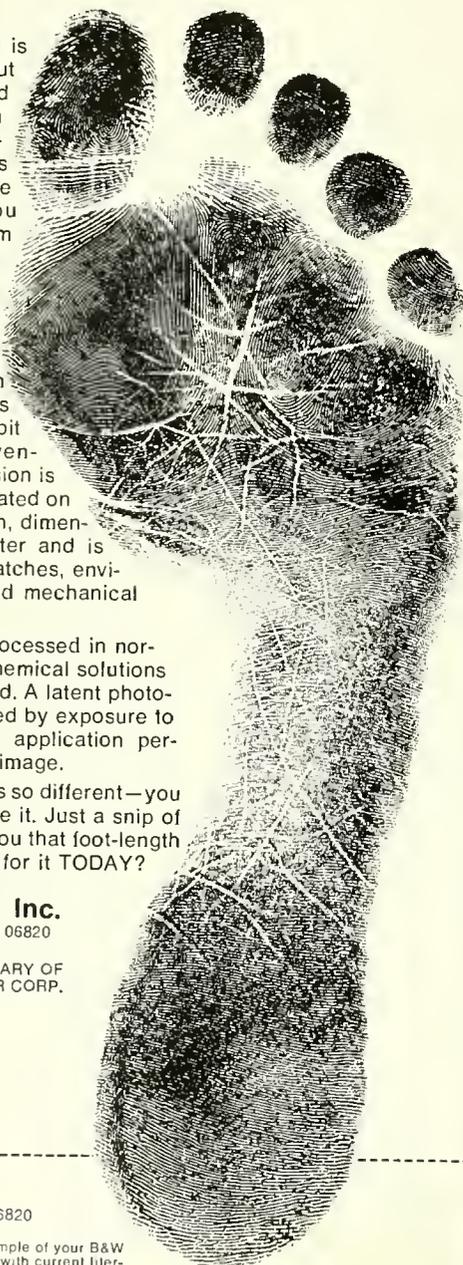
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IFPA Now Information Film Producers of America

IFPA's president, Robert Hecker, said recently that IFPA, with an eye to broadening its horizons, is evolving from an organization of interest principally to in-plant industrial film makers, to an association of non-theatrical motion picture producers. In keeping with the new philosophy, IFPA, on 1 July 1968, officially changed its name from Industry Film Producers Association to Information Film Producers of America, Inc.

The new IFPA intends to provide an idea interchange for producers of technical reports, training films, education films, religious films, TV Commercials, travelogues, sales films, and other motion picture productions that are not applicable to theater presentation.

Creativity Theme for N. Calif. IFPA Meet

Creativity was the theme of Northern California IFPA's June 21st meeting, held in one of the West's most creatively conceived structures, the Kaiser Center, which from a vertical acreage of delicately curved glass 28 floors high, reflects the ripple of sunlight from city-locked Lake Merritt in downtown Oakland, California.

The program was hosted by IFPA member Bob Rieser of Kaiser Aluminum and Chemical Corporation's film unit who began with a tour of their recently completed "Kaiserama" display

which makes wide use of view-operated films and slide-tape presentations to tell the story of Kaiser Industries.

After dinner in the Center California Room, chapter president, Ed Carroll, introduced Mrs. and Mr. Bob Hecker who had flown up from Los Angeles for the meeting. National President Hecker set the keynote for the coming year. He stressed the importance of keeping abreast of our industry's expanding technology and the wider role IFPA can play as an association of information film producers, rather than being confined to the limits of industrial film makers. Hecker praised the performance of the past year's officers and introduced the coming year's slate.

Ed Carroll of Southern Pacific turned the chapter chairmanship over to Ray Hollingsworth of United Air Lines. The position of Secretary-Treasurer, admirably administered by Louise Corwin of Palmer Studios, will this year be the job of Kay Kibby, also of Palmer Studios. Bill Orton of United Air Lines will be vice chairman for publicity, the position manned by Stan Ahlborn of the Cling Peach Advisory Board, who this year will be chapter vice chairman for membership. Dick Foster of Palmer Studios will replace Ray Hollingsworth as program chairman.

Following dinner, host Bob Rieser again took over with screening of Kaiser's soon-to-be-released film, *Why Man Creates*, by Saul Bass. The film was received with great enthusiasm.



Northern California chapter IFPA officers (l. to r.): Ray Hollingsworth, chairman; Bill Orton, publicity; Kay Kibby, secretary-treasurer; Stan Ahlborn, membership; and Dick Foster, program chairman.

**IFPA's Editorial VP
Fred Beelby**

IFPA'S Editorial Vice President for 1967-1968, Fred Beelby believes motion picture production to be the most complete of all the lively arts.

Fred apprenticed as an information specialist in radio broadcasting. As he puts it, "I had a description in one hand and a microphone in the other, and the typewriter was also a broom." Writing, announcing, directing, and producing any and every kind of motion picture production followed his college work as a management intern at Carnegie Tech and the University of Arizona.

In August 1947, after 30 months in Germany as a Military Government Detachment Commander, Captain Beelby, transferred to the Pentagon for seven years of service in the radio section of the Army's Information Education Division. Following his release from active duty in May 1948, he joined the staff of Armed Forces Radio Service, Los Angeles, in a civilian capacity and entered upon seven years of auto travel to all DOD military hospitals in the U.S., giving training, developing pro-



gramming, and directing the redesign of studio equipment for the Bedside Network.

In 1960, Fred moved into the motion picture business as a writer for Douglas Aircraft, and in 1962 he began writing, directing and producing films for the Naval Ordnance Test Station, China Lake and Pasadena on the staff of the contractor, F-M Productions.

Since 1965, Fred Beelby has written, directed and produced for Detachment 4, 1352nd Photographic Group.

Fred Beelby likes to write. His is a policy of "If I give you a dollar, and you give me a dollar, we each still have but a dollar; but if I give you an idea, and you give me an idea, then we each have two ideas."

**Meet Mitch Rose—New
IFPA Financial VP**

Mitch Rose, IFPA financial vice-president for 1967-68, is now coming to the management of IFPA affairs. He previously worked as National Executive Vice-President, as well as two years as Chairman, Northern California Chapter.

Mitch tells us that he feels he has completed a full circle since after his graduation from UCLA with a B.A. in motion pictures, he began his professional career in 1956 as a motion picture production officer at the Air Force's 1356th Photographic Group, Orlando Air Force Base, Florida. Entering the Air Force as a Second Lieutenant, he produced some 20 training films prior to his completion of active duty in November 1957. He currently holds a reserve Captaincy at Lookout Mountain.

Following his active duty stint, he became a writer-director for Aerojet-General Corporation's Rocket Plant in Sacramento. In 1961, he was made senior writer-director for the unit, and he was responsible for all group productions. Two of the films his group produced received "Cindy" awards from



IFPA, one in 1962 and the other in 1963.

It was during this time that Mitch, along with four other IFPA members from the Northern California area, Vin Agar, Ed Carroll, Ray Jaeger, and Ira Thatcher, formed IFPA's Northern California Chapter. He was elected first chairman of the group, and reelected for a second term. Concurrent with his second term, the national membership elected him executive vice-president.

In April 1963, the film units of the two Aerojet-General Corporation plants located in Sacramento, were consolidated, and Mitch became assistant department manager.

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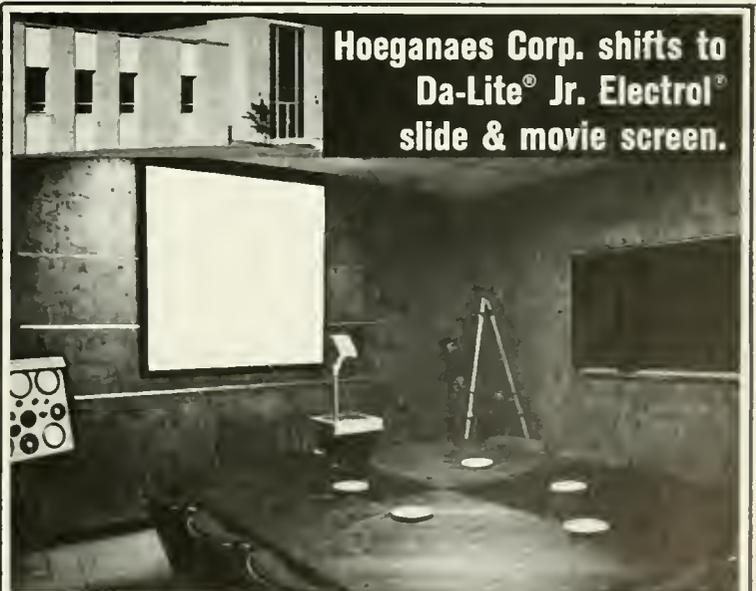
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industry news

Along the film/tape production line

Videotape Center Gains "Little Shaver" Mobility

Videotape Center, New York, is now using a new portable color television camera, nicknamed the "Little Shaver."

Weighing in at 30 pounds (including camera head and zoom lens), the PCP-70 Plumbicon camera offers much more mobility for location shooting than conventional equipment. It fits comfortably on the cameraman's shoulders for use in fast action shooting (it will be used at the 1968 Olympics and at the national political conventions), and is easy to set up in hard-to-reach locations.

Videotape Center has used a mobile truck unit for location

shooting for many years, but feels that new possibilities for outdoor tape have taken a firm step forward because of the versatile new addition.

CFI Installs First Solid State Color Analyzer

Consolidated Film Industries is the first laboratory to receive the new, all electronic, solid state color analyzer manufactured by the Eastman Kodak Company. It is used as a means of determining the correct color values for the making of Eastman color prints.

The analyzer uses a field-sequential system with a single-gun

white cathode ray tube and rotating filters specially selected to correlate with the dyes used in Eastman color positive stock.

This color analyzer is in addition to the latest model of the Hazeltine color analyzer which CFI has also received. Future acquisitions of this type of equipment are planned.

Valentino Increases "Major" Production Mood Library

Thomas J. Valentino, Inc., has increased the music in its "Major" Production Mood Library from 54 hours to 57.

The library is available on LP records, or 7 1/2-inch tape. Transfers to 16mm or 35mm tape for motion picture producers are also available.

Further information may be obtained from the company headquarters at 150 West 46th Street, New York 10036.

Computer Controlled Printer at Bebell & Bebell

Bebell & Bebell Color Laboratories, Inc. motion picture division announced that they are now doing scene-to-scene additive color corrections in as little as a 15-frame change.

In addition they can now accomplish intermixed standard effects from 16 to 96 frames for single strand as well as A & B printing.

Spectrofonc—New Sound Cassette Duplication

A breakthrough in the duplication of sound cassettes for industry, education, audio-visual application and for general communications to field personnel has been announced by Recorded Publications Laboratories.

David Goodman, executive vice-president, said the achievement is a special "Spectrofonc"

quality in the duplication sound cassettes never previously achieved by the sound recording industry. A major feature is voice clarity.

For additional information write Recorded Publications Laboratories, 1565 Pierce Avenue, Camden, N.J. 08105.

Cine Magnetics Adds High Speed Film Printer

Cine Magnetics, Inc. has installed a custom-designed high speed Super 8mm film printer at its plant in Mamaroneck, N.Y. The new machine is capable of printing Super 8mm sound and silent film at a linear rate up to 864 feet per minute, printing up to 216 feet per minute on the 4 up quad format.

The company claims that with the quad (multi-rank) format, its customers are assured of identical quality on all four duplicates being made at the same time, and consistent quality on all duplicate prints in quantities of 10 or 10,000. (Quad is available in either the reduction or contact process for custom or mass production orders.)

General Manager Edgar Schuler said "With our new Super 8mm machine, it is not necessary to slit the quad negative before processing release prints. Prior to this, slitting was an intermediate step, but with our new high speed printer it is the final step prior to cartridgeing. Now the entire 8mm duplicating lab routine" (Continued on page 62)

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GREEN's 1968 A-V Equip-
ment TradeFair report begun in
preceding issue (Vol. 29,
4).



Mark IV by Fairchild is an automatic, cartridge-load 8mm slide-on-film projector. When the shutter is depressed, the showing lens opens on the 8½ x 11 inch screen. Auto stop circuit showing ends showing or provide continuous program. It has a capacity of up to 22" of sound film and weighs just 20 lbs. Write Fairchild Industrial Products.



MPO Videotronic Super-8 projector is a completely automatic, instant-change magazine-load projector for front or screen use. It features a 20 degree angle 6.5mm lens; film-easy transport; 150 watt quartz lamp; 10 watt transistorized sound circuit; and weighs just 18 lbs. Write MPO Videotronics.

Buyer's Guide

Continued from preceding issue

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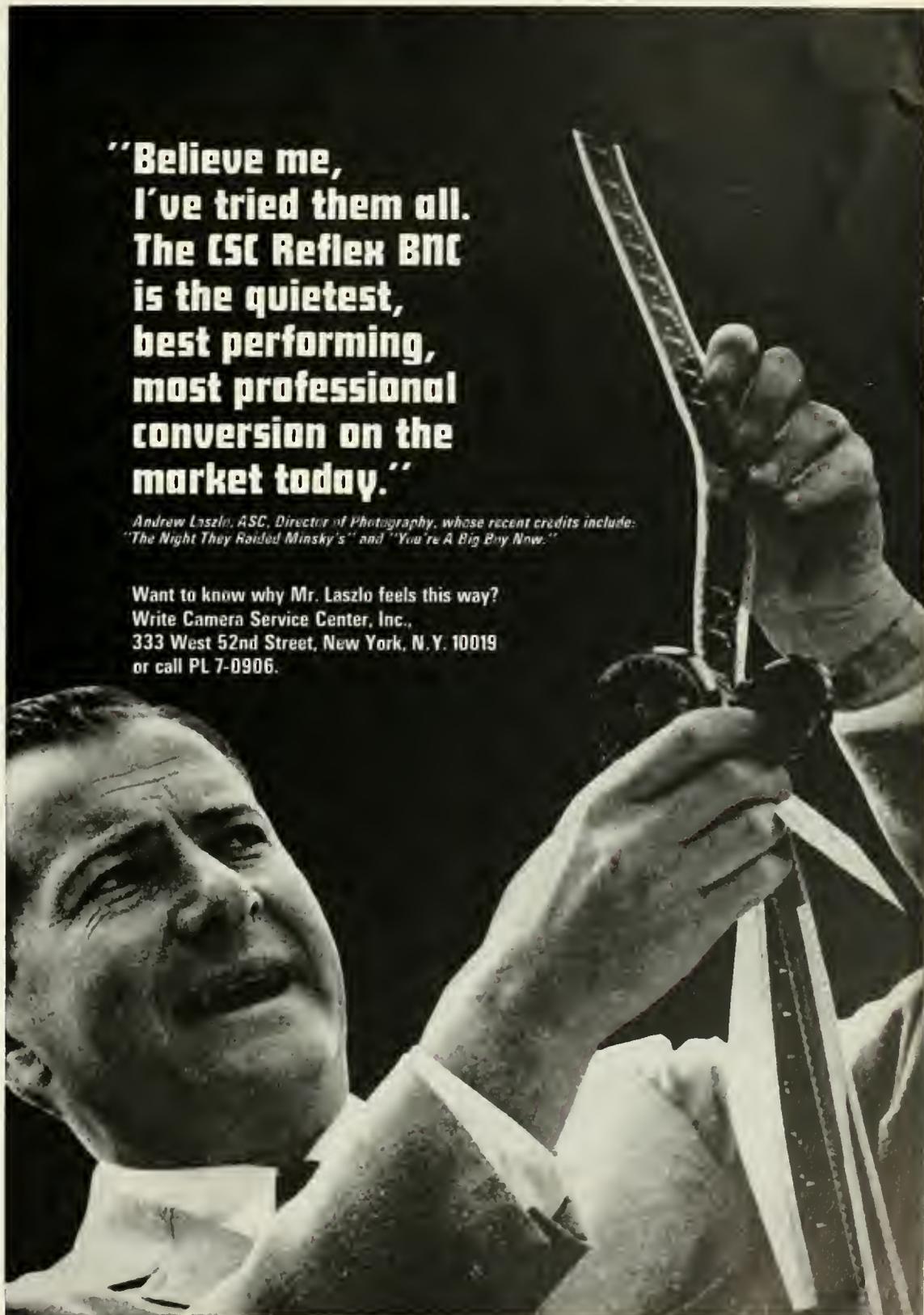
Fairchild Camera & Instrument Corp., 221 Fairchild Ave., Danville, N.Y. 11803.

MPO Videotronics, 222 E. 44th St., New York, N.Y. 10017.

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industry news . . .

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can be accomplished in the quad format. This enables us to save time and maintain quality. In addition, labor costs can be cut."

This new Quad Quality system of making Super 8mm and regular 8mm prints utilizes a 4 channel internegative (7270) on 35mm wide stock, with all timing corrections and effects incorporated in the negative and is printed from 16mm original reversal or master. Contact positive release prints, four across, are then made on the newest type roller gate continuous printers at 216' per minute. The new high resolution Eastman 7380 positive color stock is used.

Six Scouts Honored for Audiovisual Projects

Six Rochester area teen-age boys have been awarded special recognition at the conclusion of the first career exploration program in audiovisuals held at Kodak office and conducted by Explorer Scout Post 390.

The post was established last winter to open up career exploration possibilities for young men interested in the audiovisual field. Participating boys conceive, write, photograph, and produce audiovisual presentations.

The idea behind the new post is that audiovisual media are no longer a luxury, but rather an integral part of today's education, business, and government, and career opportunities for young people are growing rapidly.

Twenty-two boys were enrolled for this first Explorer program. The award winners were chosen by the boys and their leaders. Sixteen Kodak staff members worked closely with the scouts in the lecture and workshop sessions.

Avant-garde Films Used in Harper's Fashion Show

Avant-garde films were an important feature of the Harper's Bazaar Fall Fashion Preview given at the Essex House in New York in June.

An audience of over 200 members of the fashion industry was on hand to watch the efforts of some of the magazine's leading still photographers, Scavullo, Silano, and Hiro (all single-

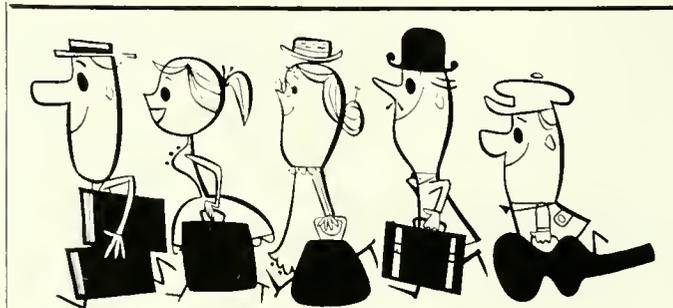
named in the modern fashion mode), now working in the motion medium. The short films served as preludes to each section of a six-part live show displaying the fashions that Harper's Bazaar has selected for prominence in its fall forecasts.

Lewis Baer Begins Own Washington Office

Lewis S. Baer has opened his own office in Washington as a free-lance writer-director. He was formerly a Vice President,



Members of InforFilm, international film distributors, met in Rome recently to discuss growth of this network which covers all of Europe from Scandinavia to Italy, Britain, Japan, South Africa and the U.S. Pictured here (front row (l to r): Luigi Morglia, Franco Jasiello (Italy); Jan Pierre Dubied (Switzerland); Jan Botermans (Belgium); Eric Morden (United Kingdom); Erik Witte (Denmark). Second row (l to r): Rafael Ballarin (Spain); Carl Len (U.S.A. and Canada); Antonio Morales (Spain); E. Kanazashi (Japan); George Groom (South Africa); Kerst Blaauw (Netherlands); and Sven Hallonster (Sweden). Back Row (l to r): Rudolph Kammel (Austria); Per Bustard (Norway); M. Dauger (France); Terry Grosset (United Kingdom) and Rumhold Weber (Germany).



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Producer, and head of Scrip Department at Norwood Studios. He has located in the new Byron Laboratory Building at 65 K Street N.E. in Washington.

Konow Enters Independent Film Production in NY

Steven F. Konow, formerly associated with Fred A. Niles Communications Centers and Metro media's WNEW-TV, has entered independent business film production on his own.

Konow is now producing business films for top corporations on a per-picture contractual basis. Recently completed is a film for McCall's Magazine for their annual sales show.

Konow's headquarters are 140-25 Ash Ave., Flushing, New York 11355.

GAF Corp. Acquires Two Canadian Distributors

Dr. Jesse Werner, chairman of the board and president of GAF Corporation, and Craig Humphries, president of Camsales, Limited and International Camera Imports Limited, Vancouver, Canada, recently announced the acquisition of a the issued and outstanding capital stock of Camsales Limited and International Camera Imports Limited by GAF Corp.

Camsales, the distributor of GAF-Sawyer's consumer photoproducts throughout Canada since 1946, had net sales in the multi-million-dollar range. In addition to Vancouver, it has principal office in Weston.

The Camsales operation will be integrated as a key part of GAF (Canada) Ltd., GAF wholly owned subsidiary.

BUSINESS SCREEN'S INDEX OF SPONSORED FILMS

This convenient quick-reference index lists titles and sponsors of motion pictures and sound slidefilms reviewed during 1967 on the pages of BUSINESS SCREEN. The names of sponsors are listed alphabetically, followed by the production title and the issue and page on which the review appeared.

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SPONSOR	FILM TITLE	Issue No.	Page
A Foundation for Traffic Safety	<i>The Day The Bicycles Disappeared</i>	5	72
Mayflower Transit Co.	<i>The Mayflower Story</i>	1	129
Life & Casualty Co.	<i>To Fall Or Not To Fall</i>	1	212
Properties, Inc.	<i>City By Design</i>	3	44
minum Co. of Canada, Ltd.	<i>Expo 67 . . . Explore!</i>	7	46
Caribbean Airlines	<i>Day Dreams</i>	5	48
Caribbean Bible Society	<i>Faith For Every Frontier</i>	1	204
Caribbean Cancer Society	<i>Crusade 67</i>	1	125
	<i>Time for Decision</i>	1	129
	<i>The 3 Faces of Stanley</i>	5	28
Caribbean Express	<i>Hawaii - USA</i>	2	48
Caribbean Heart Association	<i>Better Odds for a Longer Life</i>	5	70
Caribbean Iron and Steel Institute	<i>A Study in Form</i>	4	38
	<i>Steel and America</i>	6	18
	<i>Monument to the Dream</i>	6	44
Caribbean Motors Corporation	<i>Skill Takes the Wheel</i>	3	40
Caribbean Music Conference	<i>Mote to Music</i>	7	20
Caribbean Newspaper Publishers' Assn. (Advertising Bureau)	<i>One Every One And Six-Tenths of a Second</i>	4	39
Caribbean Oil Co.	<i>Schooled in Safety</i>	1	122
Caribbean Petroleum Institute	<i>Hiawatha Pioneer Trail</i>	7	18
Caribbean Pipe & Construction Co.	<i>Giants in the Valley</i>	5	16
Caribbean Seat Belt Council	<i>Red Light Return</i>	3	62
Caribbean Telephone & Telegraph Co.	<i>Without Fail</i>	3	41
AT&T (co-sponsored with U.S. Civil Service Commission)	<i>The Extra Step</i>	1	120
Caribbean Waterways Operators, Inc.	<i>The Wonder of Water</i>	3	42
Cur Andersen & Co.	<i>Electronics for Accounting and Business</i>	6	36
onne National Laboratory	<i>Superconducting Magnets</i>	6	18
onne State Development Board	<i>Amazing Arizona</i>	6	16
op Steel Corporation (in cooperation with Fortune magazine)	<i>The Era of Radical Change and the Corporation</i>	1	121
strong Cork Co.	<i>With a Woman in Mind</i>	5	47
ission Topeka & Sta. Fe Railway	<i>High Iron Holiday</i>	7	57
ntie-Richfield Co.	<i>The Essential Spark</i>	3	35

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Barwick Mills, Inc.	<i>Custom</i>	4	35
Bell System (Bell Telephone Co.) (Ohio Bell Telephone Co.)	<i>A Pair of Paradoxes</i>	5	72
hthwestern Bell Telephone Co.)	<i>The Cleveland Orchestra: One Man's Triumph</i>	6	18
lehem Steel Corporation	<i>The Better Way</i>	1	214
	<i>The World's Most Modern Plate Mill</i>	5	16
len Chemical Company	<i>If It's Borden's</i>	4	35
hkhaven National Laboratory	<i>The Brookhaven Spectrum</i>	7	36
au of National Affairs, Inc.	<i>Gellerman Motivation and Productivity Film Series</i>	1	125
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dy Corporation	<i>Timothy Timid Connects</i>	6	63
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idian National Railways	<i>This Is My Invention</i>	8	52
ada Patent & Trademark Institute	<i>Age Minus 60 Days</i>	5	70
ation Company	<i>Everything to Lose</i>	4	35
mpillar Tractor Co.	<i>Imagination 10</i>	4	38
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ago Mayor's Commission for Senior Citizens	<i>The Best of Your Life</i>	1	204
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rol, Inc.	<i>The Natural Look . . . and How to Achieve It</i>	4	41
mbia Yacht Corporation (co-sponsored by American Nat'l Red Cross)	<i>Basic Sailing</i>	1	86
erative League of America	<i>This is a Cooperative</i>	6	66
ola-Cola Company	<i>The 1966 World Series</i>	1	214
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ta Blanca Wine Co.	<i>The Subject is Wine</i>	6	67
ge Placement Services, Inc.	<i>Do They Really Want Me?</i>	8	54

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um Wheat Institute	<i>How to Cook Macaroni Foods</i>	8	56

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Eli Lilly & Co.	<i>Auscultation of the Heart: Mitral Stenosis</i>	5	70
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int'l film festival...

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ways) and produced by S.N.C.F. Section Centrale Cinema.

Category D: *L'Heure du Choix* (Societe Nationale des Petroles d'Acquitaine-Acquitaine Organico, produced by Films Lancelot); *Diesel CC 70.000* (sponsored and produced by S.N.C.F.); and *Les Ateliers de Traitement de L'Uranium Enrichi a Cadarache* (Commissariat a l'Energie Atomique, produced by Les Films du Soleil S. A.)

Category E: *Le Conrad Th. D. 1900* (Compagnie Francaise Thomson-Houston-Hotchkiss Brandt C.S.F.); *Institut Francais du Petrole* (Institut Francais du Petrole; produced by Les Analyses Cinematographiques); and *Train Cargo* (sponsored and produced by S.N.C.F.).

Category F: *Accueil* (Association Francaise pour l'Accroissement de la Productivite—Centre Audio-Visuel; produced by Albert Guyot. Category G: *Dossier Pneumococcoses*, produced by Son et Lumiere (sponsor not given); *La Securite dans les Sports Radio-Actifs* (Commissariat a l'Energie Atomique, produced by Concorde Europe Films); and *Forces Aveugles* (Houilleres du Bassin du Nord et du Pas de Calais; produced by Son et Lumiere).

West German entries

• Without regard to categories, here are the 15 entries submitted by West Germany, following that country's national competition held in Munich:

Mit Licht Schreiben (Agfa-Gevaert, produced by Ufa-Werbefilm); *Zum Beispiel Mahipar* (Presse-u-Informationsamt der Bundesregierung, produced by Cinecentrum) *Reportage K* (Farbwerke Hoechst, produced by Sasse-Film); *Die zeitlose Spur* (Badische Anilin & Soda-Fabrik A.G. (BASF), produced by Sasse-Film); *Abenteuer Farbe* (Farwerke Hoechst, produced by Gesellschaft f. bildende Filme); *Werstprobefahrt* (Esso AG; produced by R. Kipp); *Kleine Wasche grober Traume* (Henkel & Cie, produced by Gessellschaft f. bildende Filme) *Das unsichtbare Netz* (Deutsche Bundespost, produced by Gessellschaft f. bildende Filme); *Baustellen werden zu Fabriken* (Stabag Bau, produced by Ufa-Werbefilm); *Schaumstoffe aus Styropor—Tech. Isolierung* (Badische Anilin & Soda-Fabrik AF (BASF), produced by Grunwald-Film); *Die Gedankenfabrik* (Presse-u. Informationsamt d. Bundesregierung, produced by DIDO-Film; and *Fontane der Faden* (Industrievereinigung Chemiefaser, produced by Gong-Film.

AEG-Telefunken had three films selected for showing at Vienna. Titles and producers include *Rot-Grun-Blau* (Produced by Gessellschaft f. bildende Filme); *HDR-Heissdampfreaktor*, produced by DIDO-Film; and *Fordergerate mit Magnetantrieb*, produced by the company's own facility.

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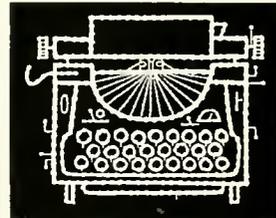
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Of People and Events . . .

Our good guy of the month award goes to Walter Klein and James Morrison of the Walter J. Klein Co., in Charlotte, N.C., who upon hearing of the Costa Rican volcano eruption promptly offered their help in transporting supplies to victims. Klein's company had planned a test run of a tractor and trailer over the Inter-American Highway and in the wake of the disaster filled the trailer with much needed emergency supplies for victims . . . Steps are underway for the creation of an international organization of film producers. To be called the International Film, TV & AV Producers Association, the group aims at mutual cooperation, legislation in different countries for the temporary importation of equipment and to serve as a vehicle for collecting

new ideas on production, equipment and facilities available throughout the world. Interest: Write the association at 121 45th St., New York, N.Y. 10019 . . . Congratulations to Pat Wright, producer at Bailey Films as the recipient of a certificate of merit from the Los Angeles Advertising Women for her contribution picture series on consumer education . . . If you detect a note of drama and artistry in Hubert Humphrey's TV filmed campaign appearances, assured it's the work of Sicily Galanty, 35-year-old documentary-producing president of Hubert Productions, behind the scenes. Galanty was named head film and TV production of the Presidential candidate shortly after HHH's hat was cast in the ring.

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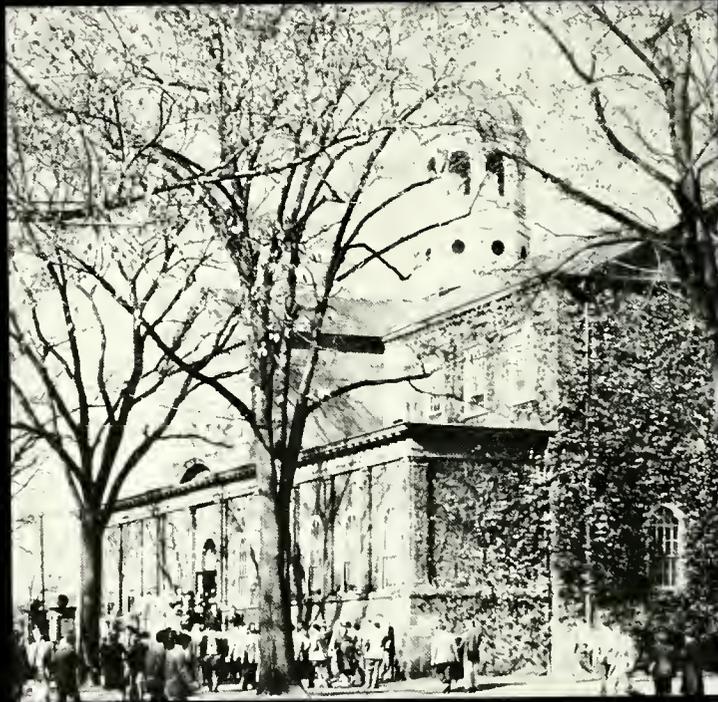
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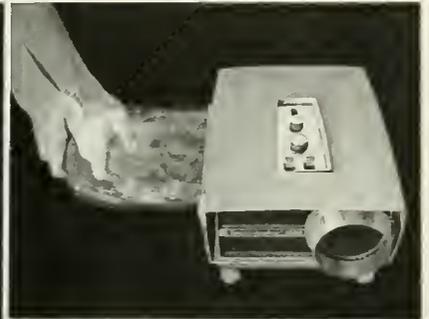
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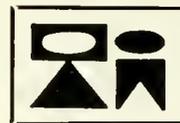
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BUSINESS SCREEN

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This month's cover shows the U.S. Department of Commerce World Trade Center building in Bangkok, Thailand where industrial films are making history and boosting world trade (see our exclusive report on page 29) . . . and the Grand Canyon as filmed from the air in part of an industrial wide-screen production (see page 34 for the complete story).

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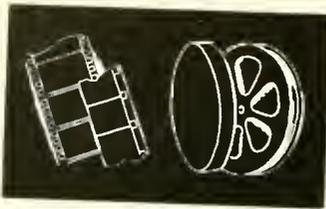


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Acme Laboratories Opens Midwest Office in Chicago

An Acme Laboratories regional sales office in Chicago at 333 North Michigan Avenue, Room 312 was opened in August.

The office will service Chicago and the Midwest area, supplementing the activities of the office Acme has in New York. The Chicago office will be headed by Phyllis Abboud who will function as Midwest account supervisor.

The Chicago office will function in both sales and service for all of Acme's processes. Shipments from the laboratories in Hollywood will come via jet-air deliveries with air expediter service on both ends.

Wometco Acquires N. Y. Production, Processing Firm

Wometco Enterprises, Inc. has expanded its film production and processing division with the purchase of the assets and business of Norman Kurshan, Inc. and an affiliated company, Precise Color Corp.

Norman Kurshan, Inc. and Precise Color Corp., headquartered in New York City, are color print and film laboratories serving professional, commercial and industrial accounts throughout the United States.

Wometco said management of the newly acquired companies would continue and that Norman Kurshan would be elected executive vice-president while Gabriel Wilner and George Pakis would be vice-presidents of the new Wometco subsidiary which will continue to use the name Norman Kurshan, Inc.

Construction Begun on New IVC Headquarters

Construction of a new 150,000-square-foot headquarters building in Sunnyvale, (Calif.) has been begun by International Video Corporation, according to Donald F. Eldridge, president.

Groundbreaking was held June 19 and construction is now

under way. The first building phase, 60,000 square feet, will be completed and occupied in approximately five months.

The company, which manufactures and markets color television cameras and compact color videotape recorders, now occupies two buildings in Mountain View (Calif.) and recently announced occupancy of a third building in Sunnyvale. IVC will consolidate the major portion of its activities in the new building, Eldridge said.

In a unique application of equipment in its product line the groundbreaking ceremony was videotaped in color using an IVC camera and recorder.

The new structure will house IVC's manufacturing, marketing, engineering and accounting operations.

The second construction phase, 45,000 square feet, will be added in 1969. The final 45,000-square-foot increment will be completed in 1970.



News representatives covering the Republican convention in Miami were provided "hot line" phone service by Reela Film Laboratories. Wire service and TV newsmen used the phone to alert the lab when special news film was on the way, for quick processing service.

London Relates Films to Marketing Congress Group

Mel London, vice president of the Industrial Film Division of Wolper Productions, a Metromedia company, was the speaker at the closing session of the 33rd international marketing congress of the Sales and Marketing Executives-International in Mexico City's Maria Isabel Hotel, May 25-29.

More than 600 delegates from North and South America, Europe and Asia attended the conclave to discuss "Marketing in the Americas."

At the May 29th session, London discussed industrial film production and how it can be used as an effective marketing tool. He also showed the delegates the *Ad Man's Dilemma* film produced by his company for Metromedia's Foster and Kleiser outdoor advertising division.

Da-Lite Awarded Parents' Magazine Commendation

The Commendation Seal of the consumer service bureau of Parents' Magazine of New York City, again has been awarded to Da-Lite Screen Company, Incorporated, for its line of slide and movie screens, including tripod, wall and ceiling, and electrically operated models.

Da-Lite projection screens are manufactured for both the domestic and international markets. In 1969, Da-Lite will observe its 60th anniversary as one of the leading manufacturers of slide and movie projection screens.

"Monument to the Dream" Wins in Venice Festival

Monument to the Dream, the film depicting the construction of the St. Louis Gateway Arch, has been awarded first prize — The Gold Mercury — in the Venice (Italy) Film Festival.

The film, which follows the arch from its conception as a memorial to those who won the West, through to its triumphant

completion, was produced by Guggenheim Productions, Washington, D.C. Sponsors were American Iron and Steel Institute, New York, and Laclede Gas Company, St. Louis.

The Gold Mercury is the latest in a lengthening list of honors accorded *Monument to the Dream*. It received a nomination for the Academy Award; it won the Silver Phoenix, documentary first prize at the Atlanta Film Festival; it was awarded the Golden Hugo as best of all non-theatrical films at the Chicago Film Festival; and it has the Blue Ribbon, in its category, won at this year's American Film Festival in New York.

Automatic Retailers Buys Detroit's Florez, Inc.

Fry Consultants, Inc., has acquired Florez, Inc., Detroit motion picture power and training company. Florez, Inc., will be operated as a wholly owned subsidiary of Fry under the management of Genaro Florez, chairman and president.

Fry Consultants is a subsidiary of Automatic Retailers of America, Inc.

DeLuxe General Showing New Corporate Image

A new corporate look was unveiled recently by DeLuxe General, one of the country's major professional motion picture processing laboratory organizations.

Designed by J. Chris Smith Inc., industrial and graphic design firm, the new look includes a lettering style developed exclusively for DeLuxe General which will be used in advertising, business forms, building signs and other graphics. First introduction to the new look is in full page ads run recently in various trade publications.

"Although our laboratory operation goes back to 1915," explained G. Carleton Hunt, DeLuxe General President, "we

(Continued on page 6)

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have become a new and vital company over the past few years. As a new company, we decided we needed a new corporate look. We have expanded and strengthened our company over recent years, with all of our plans keyed to giving first attention to the needs of our customers.

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Producers Location Services Formed for Florida Work

Producers Location Services, Inc., has been formed in Florida to provide motion picture location services for out-of-state producers of films and TV commercials. Sam Segal, veteran Florida motion picture man, is president of the new firm.

The company offices are located at 12987 W. Dixie Highway, in North Miami.

Service provided by the new company include location scouting, hiring of local production personnel, housing, transportation and mobile equipment, disbursements, production equipment including cameras, lighting, sound, props and other requirements related to complete film production.

Reela Modifications May Have Widespread Effect

Reela Film Laboratories technicians have devised equipment modifications that may carry an industrywide impact.

Lab Manager Hal Burnett, in conjunction with engineers of Bell & Howell and S.O.S. Photo-Cine-Optics, is modifying newly imported reduction Super 8 split-optic printing machines with a Model C light source. The innovation will mean that instead of using imperfect reduction printing, Super 8 negatives can be obtained from 16mm A and B roll originals ensuring high quality Super 8 prints.

Technical Director Trev Wil-

son has modified the standard sprocket drive system on Reela's black and white Hi-Speed spray processor and constructed a tendency drive enabling the machine to process 35, 16, and Super 8 optical sound tracks.

Birns & Sawyer Opens Australasia Branches

Birns & Sawyer, Inc., has opened two new offices to serve Australasia and the Far East.

The new offices are in Sydney and Hong Kong. John V. Barry is manager of the Sydney office at 19-21 Cleg Street, St. Leonards, Sydney 2065, N.S.W., Australia. Mr. Barry will serve Malaysia, Singapore, Indonesia, New Zealand, as well as the Far East. Johnston Wong is manager of the Hong Kong office, serving Hong Kong, the Philippines, Thailand, Vietnam, Burma and Japan. The Hong Kong office (Manners Engineering Ltd.) is on the 17th Floor, Union House, P.O. Box 235, Hong Kong.

Capital Film Sales Increase During 1967

Capital Film Laboratories, Incorporated reported sales increase in 1967 on total sales of \$3,865,110. 1966 sales were \$3,700,045.

However, net income was \$137,261 as compared with \$162,326 the previous year. Earnings per share were .27 compared with .32 and the turn on stockholders equity was 23.8%.

Alfred Bruch, president, said, "While the year 1967 showed a reduction in profit, on balance it was one of progress."

Principally, Capital installed some very significant cost saving units, the results of which will be reflected in the years to come.

"The immediate future looks much better", Bruch stated. "The equipment we were waiting for is now arriving. Our Super 8 capability will be 'on stream' this summer. We are tripling our capacity".

"Miami has been particularly gratifying after our initial high volume loss," Bruch said. "We are now in the black with steady work, and the recent bad luck Studio City has not affected our Miami position at all."

San Francisco Festival Film Selection Committee

The film selection committee for the Twelfth Annual San Francisco International Film Festival

Continued on page

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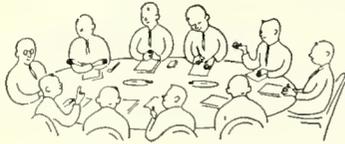
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October 24 through November 2 has been named, according to Raymond Syufy, Festival General chairman.

Members of the committee are: Barnaby Conrad, chairman; Niven Busch, Ernest Callenbach, Herbert Gold, Marshall Naify, Claude Jarman, Jr., Albert Johnson and Norman K. Dorn. Jarman and Johnson are Film Festival staff members. Jarman is executive director for the event and Johnson is program director. All except Dorn, a film journalist, have served on the Festival selection committee for the past three years.

The Festival will be held in San Francisco's Masonic Auditorium on Nob Hill. Sixteen major features from film producing countries around the world will be shown to the public non-competitively in evening performances.

Six "Craft of the Cinema" retrospectives featuring the work of outstanding producers, directors and artists from the international cinema will be featured. A children's film classic will also be shown as part of the Festival. While the format of the Festival is again basically non-competitive, there will be a competitive division which will present awards for industrial and business films (Film as Communication Division); art and experimental films (Film as Art Division); and Television Films, dramatic and documentary.

Calvin Acquires Vogue Films in Louisville, Ky.

Calvin Productions, Incorporated has purchased a Louisville, Kentucky film company, Vogue Film Productions, Incorporated. The firm will continue to operate in Louisville as a wholly owned Calvin subsidiary.

Producer-Director Michael J. Waddell of Calvin has been named president of Vogue Film Productions. He will be responsible for all management of the Louisville subsidiary.

Vogue Films, with both 16 and 35mm production and creative facilities, produces slide films and film strips for industry and has complete laboratory facilities for color and black and white still photos.

Racers Gurney, Shelby Open Production House

Dan Gurney and Carroll Shelby, two of automobile racing's biggest names, have opened a professional film making company to be known as Gurney/Shelby Film House.

Specializing in all types of film work involving motor racing, Gurney/Shelby Film House will utilize the technical directing ability of both Gurney and Shelby.

Combining talents with Gurney and Shelby will be Arthur Rosenblum, one of the nation's most respected film makers for the past 20 years.

Rosenblum, who has worked with all the major television networks, carries credentials in the movie field the equal of Gurney and Shelby in racing. Rosenblum has been associated with ABC's Wide World Of Sports from the very beginning, doing a major portion of their film work.

Gurney, universally recognized as America's top race driver on the international scene, expressed enthusiasm over the new film company. "I definitely feel Gurney/Shelby Film House has a bright future," Gurney said, "and look forward to the opportunity of working with Arthur Rosenblum."

The Gurney/Shelby Film House has been set up to provide creative film work in the commercial field, industrial, educational, and documentary areas.

Headquarters for Gurney/Shelby Film House will be 1717 North Highland Avenue, Los Angeles, California 90028.



Carroll Shelby (left) and Dan Gurney recently opened Gurney Shelby Film House, a unique new concept in automotive and motor sports film making.

Learn-O-Matic Slidefilm Train Aetna Agents

Aetna Life & Casualty is using a series of "Learn-o-Matic" sound slidefilms for agent training throughout the country.

The films, which cover many aspects of sales training, are produced by Cinema 65, a rapidly rising New York production firm specializing in art and animation.

Headed by Al Pearson, who has been a leading free lance film artist and animator for several years, Cinema 65, during the past two years, has expanded into a complete production service with emphasis on multi-media.

One of the company's Aetna productions, *To Fall or Not to Fall*, was a Silver Award winner at last Fall's International Film Festival in New York. Among other current clients are Cinema Special Products, Eastman Chemical, Link Group-General Precision Corp., and John Hancock Insurance Co.

Aluminum Film Plays to Alcan Co. Employees

Employees of Alcan Aluminum Limited in Oswego, N.Y., recently had an excellent opportunity to see an in-depth study of their own industry through a one-week's run of the company's 28½-minute short, *Aluminum*, at the local Oswego Theatre.

The film ran in conjunction with the feature, *Heat of the Night*, and was distributed by Modern Talking Picture Service of New York. James Wright, manager of the theatre, working in cooperation with Richard Dekker, Alcan plant manager, designated two days during the week of the run as Alcan Days.

Produced by Larry Madison Productions, Inc., of New York, *Aluminum* combines some striking outdoor photography with informative industrial sequences.

Acme Installs Ektachrome Lines for 16mm Work

The major portion of a \$250,000 expansion program at Acme is going into two Ektachrome processing lines. Behind the move is the industry trend toward TV series production on 16mm film, according to Mel Sawel, Acme president.

Installed recently at Acme were an ECO 11 Ektachrome Film Processing Machine and a ME-4 Ektachrome Film Processing Machine with track apertor. Both machines became operational by September 1st.

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Camera Eye
 THE EDITORIAL VIEWPOINT

By O. H. COEL

A-V for Trade & Training

THE UNITED STATES is facing up to a national problem through ever-widening programs aimed at developing industrial and office skills among thousands of unskilled "drop-outs" and other previously "unemployables" in the ranks of young men and women. Single-concept motion pictures on specific skills are helping get the know-how, just as vocational guidance media may also inspire youth to seek careers where jobs are being created.

Mindful of equality great needs in under-developed lands of Africa, the Near and Far East, this economical audiovisual approach may well lead to another "Marshall Plan" film program similar to those which helped rebuild skills in Europe after World War II. Simpler, less costly and highly-effective cartridge-load Super-8 projection equipment from Fairchild, Kodak, Technicolor. Viewlex and other manufacturers will help speed instruction of this type at home and abroad.

Wherever sound or silent 8mm films are made available (and they *are*, in increasing numbers of useful titles), translation is a simple process, utilizing the specific tongues in tracks created for the lands where these media are urgently needed. Guidance of narration specialists, like our own Foreign Language Service Company, can help assure proper language treatment and dubbing.

Industrial and office skills, sales and service education, human and supervisory relations are in great need, both here and abroad. Industry has a wisely-selfish purpose in helping expedite such tools, for trade follows basic training.

With over a generous quarter of the U.S. business economy dependent on overseas sales, let's broaden the goals of such groups as the National Alliance of Business, etc. to get this job done right. It's a real opportunity for American business and industry to meet the challenge. Other groups, such as the National Association of Manufacturers, the American Bankers Association, Sales Executives and the U.S. Chamber of Commerce have a role to play in getting such programs into training classrooms all across the land and later into countries abroad.

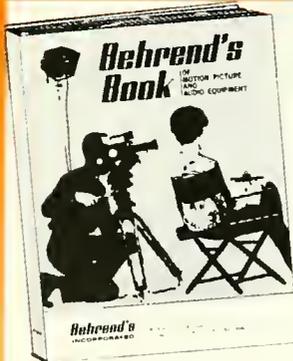
Agriculture and medicine are other KEY areas for the single-concept and longer training films. Agribusiness remains the nation's largest and presently most-neglected field for better instructional films based on *today's* needs and problems. The contribution of the U.S. Public Health Service through its growing catalog of such basic 8mm motion pictures (distributed by Modern) has set a notable example which leading pharmaceutical and other medical supply organizations might well follow in the decisive months ahead.

There's an ample supply of "hardware" with excellent projection tools already on hand (and more coming). The *heart* of this problem lies in properly-conceived and well-produced "software" along the lines discussed. Let's get *moving!*

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the screen executive

Jam Handy Names 11 in Reorganization Moves

The Jam Handy Organization, Detroit-based national business communications company, has completed reorganization of its services to operate in the future as a professional service organization. Its founder-president, Jamison Handy, has named 11 member-executives to key posts in a relevant development.

In charge of the group meeting services is Hughes G. Southwell, newly appointed senior vice president. Southwell's responsibilities include business meeting services and business theater services. He will report to executive vice president, Russell B. Robins who is in charge of industrial consultation services, national defense opera-



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tions, and government services.

Additional realignment of responsibilities in this group include James A. Ruwoldt, who was made vice president, soft-

drink merchandising, succeeding Clifford H. Sparks, who becomes senior vice president, consumer product merchandising services. Robert E. Hayes is named vice president, school services.

In the realignment of responsibility for merchandising consultant services and training projects, six key executives were appointed: W. Eugene Hunter, executive vice president; William H. Sandy, senior vice president; Malcolm S. Jolliff, Alan V. Kidd, Paul A. Matchette and Miss Loma May, vice presidents.

Remaining in charge of corporate management are Jamison Handy; William Luther, executive vice president; John A. Campbell, treasurer and Vincent L. Herman, secretary.

B & H Names Huff to Head New Ventures

Robert B. Huff has been named to the newly created position of Manager of New Ventures for the Audio-Visual Products Division of Bell & Howell Company.

Huff will have responsibility for management of the Calhoun Company, an Atlanta based, audio-visual dealership. He also has additional specific project assignments.

Huff has been associated with Bell & Howell since 1965 when he was employed as a market research analyst.

Whitney Named to Jayark Marketing Vice President

Robert K. Whitney has been appointed vice president, marketing, for the Jayark Corporation (OTC), New York City, manufacturer and distributor of audio-visual equipment and products.

Whitney will be responsible for the expansion and direction of Jayark's national sales organization, as well as for dealer services of the company's new Super

Continued on page

Films, Add Excitement to ABC Sales, Programming Meetings

American Broadcasting Company's annual sales and program-announcement meetings this spring were highlighted by several films designed to lend excitement to the network's pitch that television exposure should be measured demographically rather than merely by the number of eyeballs watching.

Television's DNA, named after the science shorthand for the molecule that is the master genetic key to life, touches on the basics that make television the unique advertising force it is. In dealing with what ABC calls the "extensional thrust" of television, the film suggests a great variety of ways in which an aware advertiser can extend the effectiveness of his television buy.

Another film used in the meetings was *This Is ABC*, a half-hour round-up of upcoming features on the network, and de-

signed to strengthen affiliate relations.

Both the two major films and other short motion pictures, slide shows and live presentations were prepared with the idea that separate elements in the meetings can be used much more than once. Salesmen can use either film before regional or local groups, or in individual desktop presentations.

Television's DNA is a stunning film with extraordinary helicopter shots, including one from a hovering camera aimed inside an apartment at a TV set — and steady as a rock.

Visualscope, Inc., of New York, produced all visuals and live presentations in the spring meetings. Marvin Green was individual producer; ABC's Joel Cohen wrote the script and supervised the project. Bob Stringer served as director.

Marvin Marx (left) creator of Jackie Gleason's "Honeymooners" with Bobby Morse, star of a new ABC series at the New York meeting.



Characters from the new ABC show "Mod Squad" with ABC Vice President John Gilbert at one of the networks program announcement meetings.



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Ninth Annual National Conference and Formation Film Producers of America Annual Banquet, October 10-12, El Mira Hotel, Palm Springs, California.

International Film & TV Festival of New York, October 14-18, Americana Hotel, New York City. Organized by Aldus Exhibitions, Inc.

16th Annual Columbus Film Festival, October 24-26, Fort Hayes Hotel, Columbus, Ohio. Sponsored by the Film Council Greater Columbus.

Fall Meeting of Industrial Audio-Visual Association, October 21-24, Mall Motor Hotel, Dayton, Ohio.

12th Annual San Francisco International Film Festival, October 24- November 1, Masonic Auditorium, San Francisco.

NOVEMBER

4th Chicago International Film Festival, November 9-17, Chicago, Illinois.

Society of Motion Picture and Television Engineers (SMPTE) convention, November 10-15, Washington-Hilton Hotel, Washington, D.C.

11th Annual American Film Festival, November 13-17, 1969, New York Hilton Hotel, New York City. Sponsored by the Educational Film Library Association.

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screen executive...

continued

rear-screen, cartridge-loaded motion picture projector, film cartridges and corollary software programs.

Whitney was previously marketing manager for the Eutectic Welding Alloys Corp., Flushing, N.Y. He earlier held the posts of product manager and national accounts manager for Eutectic.

Courtright to Manager of Operations at Technicolor

William E. Courtright has been named manager of operations of Technicolor.

As operations manager, Courtright will have engineering, manufacturing and product quality assurance responsibility for the production of Technicolor 8mm cartridge loading instant movie projectors.

Rutan Heads Perfect Film Labs' Customer Service

Paul R. Rutan was named vice president of customer services for Perfect Film Laboratories, Inc.

He will make his headquarters in New York. Rutan, formerly sales administration manager for Technicolor, has also held various other positions in accounting and general administration.

Secor in Wilding Change

Hal Secor has been appointed vice president-creative director of Midwest sales, Wilding Incorporated.

Secor was staff writer with Atlas Film Corporation and Chicago Film Studios before joining Wilding in 1956. He became creative director of Midwest sales in September 1965.

Parker to Head Field Sales at Panacolor, Inc.

Dr. Herbert S. Parker has joined Panacolor, Inc. as field sales manager.

Parker left the training and technical assistance division of the Office of Economic Opportunity and will operate out of Panacolor's executive offices in New York City.

In his new position, Parker

will direct national field sales efforts to the industrial, governmental and educational markets.

Ritt Heads IAVA Programs

Michael J. Ritt Jr., sales promotion manager and audio-visual director for Combined Insurance Company of America, has been appointed program chairman for the Industrial Audio-Visual Association.

Ritt has been a member of the IAVA since 1960.

Konley Named to Direct Audiovisuals at PPG

Regis J. Konley, former account executive with Lando, Incorporated has been appointed audio-visuals director in the special services department of PPG Industries.

He will be responsible for supervision and coordination of motion pictures and other audio-visual presentations.

Two Named in Labcraft Moves at Holland-Wegman

Edward W. Cornely has been named general manager of the Labcraft Division, Holland-Wegman Laboratories in Cleveland, and Kenneth E. Hinds has been named laboratory manager.

Cornely was previously office and purchasing manager, and Hinds had previously served as assistant lab manager.

In his new capacity, Cornely will have over all supervision of the Cleveland lab, and Hinds will be responsible for the total technical operation of the facility.

Trachtenberg Consultant to U.S. Transportation Dept.

Leo Trachtenberg, president of Harvest Films, Incorporated has been appointed special Audio-Visual Consultant to the U.S. Dept. of Transportation, Federal Highway Administration.

Trachtenberg will serve the Federal Highway Administration as coordinator and evaluator of its audio-visual program.

Though newly appointed Audio-Visual Consultant, Trachtenberg will continue the guidance of his company.

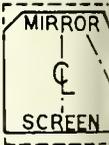
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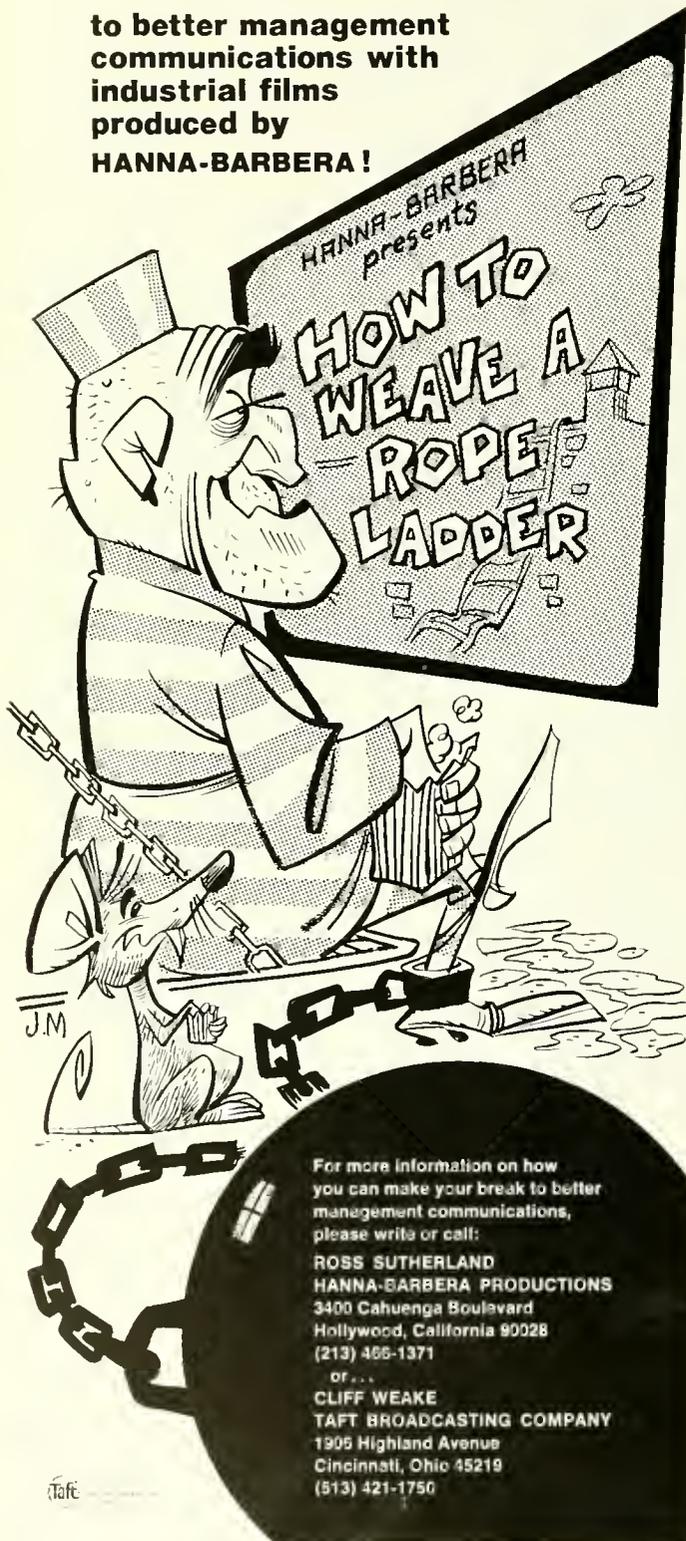
For modern European film makers, Arriflex is *the* camera. Thus it was natural for the German news weekly, DER SPIEGEL, to select an Arriflex (and companion!) to grace its cover for a recent feature story on "The Young German Film."

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Best of U.S. . . .

Cine "Golden Eagle" Winners Now in other Festivals

THE BEST OF U.S. film entries now showing at various overseas film festivals, selected by juries of the Council on International Non-theatrical Events (CINE) as meriting "Golden Eagle" citations are briefly reviewed in these columns.

These selections include only motion pictures sponsored by American business and industry. Titles are listed alphabetically: **BUSINESS AND INDUSTRY Africa, East and West.** 29 min. color. **Sponsor:** Pan American Airways. **Producer:** Henry Strauss Productions, Inc.

A cross-section of East and West African sights and sounds — from herds of game roaming peaceful wilds unchanged since the beginning of time, to scenes of Masai tribesmen tending their cattle and of the new universities rising in modern cities. A picture of a continent of contrast.

Aluminum. 28½ min. color. **Sponsor:** Aluminum Limited. **Producer:** Larry Madison Productions, Inc.

Pictures the aluminum industry from mining operations in the Caribbean to a colorful montage of end results. The Canadian watershed furnishing water power contrasts with great hydro-electric plants producing muscle for extraction as well as massive processing operations.

A Better World: 8 min. color. **Sponsor:** IBM World Trade Corporation. **Producer:** Film Enterprises, Inc.

The influence of computers on our daily lives is described as a fast montage of applications covering a very broad range of subjects, including education, medicine, traffic control (on the ground and in the air), space research, law enforcement and the general business community.

The Big Deep. 29 min. color. **Sponsor:** Standard Oil Company (N.J.). **Producer:** Equinox Films, Inc.

The energy demands of a modern mechanized world and the new uses of petroleum as a raw material are described. Exploding populations are the reason why the worldwide search for oil continues despite high risks and the increasing cost of exploration.

Bridge Over the Tagus. 21 min. color. **Sponsor:** U.S. Steel Inter-

national. **Producer:** Wilding, I. A film record of the construction of Europe's record-holding bridge over the Tagus River at Lisbon, Portugal.

The Challenge of Six Billion. 27 min. color. **Sponsor:** Allis-Chalmers Mfg. Company. **Producer:** Reid H. Ray Film Industries.

To meet the needs of the six billion persons on earth within three decades requires more water, food, power and transportation. This film shows how these requirements are being met in the U.S. abroad.

The Changing Shape of the World Beef Cattle Industry. 30 min. color. **Sponsor:** Squibb International. **Producer:** Don Lane Pictures, Inc.

A film report on what cattlemen are doing in the areas of better cattle breeding, nutrition, artificial insemination and health practices — in the Argentine, Uruguay, Brazil, France, England and the United States.

Chase by Copter. 25 min. color. **Sponsor:** Mutual of Omaha Insurance Co. **Producer:** Don Meier Productions.

A helicopter adventure saga in the vast Canadian wilderness with its native wildlife. Marlin Perkins and Jim Fowler search the area for Giant moose (to tag them) and participate in a roundup of mountain goats over some of the most rugged peaks in North America.

Citrus in Motion. 28½ min. color. **Sponsor:** Sunnisk Growers, Inc. **Producer:** Vista Productions, Inc.

Story of the handling of four types of citrus fruit from the nursery through the groves; harvesting, packing and distribution to the retailer as well as ultimate promotion and sale to consumers. Pictures the modern methods used and the rapid communication network between the grower, wholesaler and retailers.

Don't Push Your Luck! 12 min. color. **Sponsor:** National Society for the Prevention of Blindness, Inc. **Producer:** Harvest Films, Inc.

An industrial worker re-enacts the accident which blinded him. The film warns against eye-hazardous situations in industry and recommends appropriate eye and face protection devices suited to various occupations.

(Continued on page 20)



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CINE winners . . .

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Draw Me a Telephone. 12½ min. color. **Sponsor:** Western Electric Company. **Producer:** Pelican Motion pictures, Inc.

The adventures of a group of 15 school children given artistic license to interpret production activities at a Western Electric telephone manufacturing plant.

The Enchanting Shores of Spain . . . Mediterranean Reflections. 29 min. color. **Sponsor:** Iberia Airlines. **Producer:** McDonnell-Douglas Corporation.

The Mediterranean shores of Spain — the beaches, cities, historical attractions and hotels — are shown in an informative and refreshing film which gives the tourist an attractive view of the interest and the action.



A picture of happiness is represented in this scene from Walt Disney's **Family Planning**.

Family Planning. 10 min. color. **Sponsor:** The Population Council. **Producer:** Walt Disney Productions.

This animated film explains the reasons for the world's population problem and shows the role which family planning can play to return the death and birth rates into proper balance.

The Farm. 28½ min. color. **Sponsor:** Remington Arms Company, Inc. **Producer:** Larry Madison Productions, Inc.

Shows how wildlife conservation can be compatible to good farm management.

Fusion. 16 min. color. **Sponsor:** Springs Mills, Inc. **Producer:** Conceptual Unlimited, Inc.

An abstract interpretation of the art of creating textile designs. Shapes move and grow to form designs which are reflected, turned and twisted, are finally fragmented until the viewer begins to understand and feel the infinity of design.

Happy Holidays in the Ozarks. 28 min. color. **Sponsor:** Ameri-

can Oil Company. **Producer:** Matteo Associates, Inc.

This scenic film of a very mecca opens in the "Shepherd the Hills" country near Branson, Mo. With the "Shepherd" as a narrator, the viewer tours the picturesque Ozark country.

Horizons Unlimited. 13½ min. color. **Sponsor:** General Telephone & Electronics Company. **Producer:** Owen Murphy Productions, Inc.

Sequences trace the telephone industry from days of "the girl Central" through innovations which have brought telephone service to modern days. A glimpse of the future highlights research and development activities as the industry moves toward Total Communications.

Incredible Machine. 14 min. color. **Sponsor:** American Telephone & Telegraph Co. **Producer:** Owen Murphy Productions, Inc.

Special computers are being used experimentally to synthesize speech create films, compose music and to design prototype devices. The film features a complete computer made music track.

Irrigation and the Business of Farming. 18 min. color. **Sponsor:** Johns-Manville. **Producer:** State Informational Films.

The right kind of irrigation system, when integrated into other farming operations, can insure higher crop yields and lower labor water and maintenance costs.

Jamboree for Friendship. 28 min. color. **Sponsor:** Ex-Cell-O Corporation. **Producer:** Matteo Associates, Inc.

This is the film story of the World Boy Scout Jamboree held last year in Farragut State Park, northern Idaho, the first time the U.S.A. was host to this gathering of world youth.

Memento. 9 min. color. **Sponsor:** American Telephone & Telegraph Co. **Producer:** Center for Mass Communication.

The visual impact of wrecked autos, accompanied by voice-over pre-accident conversation interspersed with safety warnings and behind-the-wheel views of impending accidents makes a compelling case for careful driving.

Mr. Rembrandt Visits Russia. 10 min. color. **Sponsor:** KLM Royal Dutch Airlines. **Producer:** VPR Productions (Andre De la Varre, Jr.).

Continued on page 2

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an excellent overview of modern art, opening in Amsterdam at the Rembrandt's house was the model for a Czar-to-be. From Leningrad to Moscow and South America through the Soviet Union, viewers enjoy scenes of the Hermitage, the Kremlin, an opera sequence and the Bolshoi Ballet as well as traditional folk dances.

Orange Oranges. 28 min. color. **Sponsor:** Montana Highway Commission. **Producer:** Montana State University Film & TV Unit.

The story of this state's expanding 3,000 mile network of highways and the year 'round job of engineering, building and maintaining them.

Gateway to the Dream. 28½ min. color. **Sponsors:** American Iron & Steel Institute; Laclede Steel Company. **Producer:** Gugenheim Productions, Inc.

A record-breaking eye-filling record of the construction to completion of the St. Louis Gateway Arch beside the Mississippi where the "west be-

Earth and Fire. 20 min. color. **Sponsor:** Lenox, Inc. **Producer:** Joseph Steiner.

Portraits of the hands and faces of highly-skilled craftsmen who create Lenox china and crystal.

Principles of Precision. 15 min. color. **Sponsor:** The Patterson-Kellogg Co., Inc. **Producer:** Basford Incorporated.

This film explains commercial engineering problems and their solutions through a demonstration of the K-Twin Shell principle.

Redwoods. 20 min. color. **Sponsor:** The Sierra Club. **Producer:** King Screen Productions. A beautiful requiem on film of a vanishing forest land, a lament of man's destruction won the "Oscar" in its classification by the Academy of Motion Picture Arts and Sciences. A deserving tribute to a sensitive and eye-taking look at the vanishing woods.

Frontier. 40 min. b&w. **Sponsor:** Frontier Nursing Service, Inc. **Producer:** Vision Associates.

A fine documentary which explores the unique contributions to the people of the hills by the nurses and medical workers of the volunteer-sponsored Frontier Nursing Service of Wendover, Ky.

Working . . . A man and His

Craft. 18 min. color. **Sponsor:** Hood Sailmakers, Inc. **Producer:** Brian Film Productions.

Ted Hood, sailor and sailmaker, speaks of his work and the film shows the proper setting of sails.

The Sea of Cortez. 28 min. color. **Sponsor:** Aeronaves de Mexico. **Producer:** Show Associates.

A film based on the book of the same title; scenes include a visit to the Baja, California peninsula where deep sea fishing is a way of life.

Solving the Paper Capex. **Sponsor:** Eastman Kodak Company. **Producers:** Richard Young and Richard Quartaert.

A concise visual statement describing the useful concepts behind microfilm systems serving business.

The Square. 10 min. color. **Sponsor:** World Air Cargo Marketing Forums. **Producer:** Filmex, Inc.

Sequences show how marketing efforts geared to distribution by air cargo can save business time and money.

Successful Secretary. 13 min. color. **Sponsor:** Royal Typewriter Company. **Producer:** Thomas Craven Film Corp.

This film offers helpful advice on attitudes and sophistication for secretaries, guiding them in their relations to other employees.

They Call It Pro Football. 26½ min. color. **Sponsor:** American Express. **Producer:** NFL Films, Inc.

Exciting glimpses of the violence and thrills provided in this American sport.

Three to Make Ready. 24½ min. color. **Sponsor:** Kansas Children's Service League. **Producer:** Centron Corporation.

Dramatic vignettes present the three areas of child assistance provided by the League.

Window on the World. 17 min. color. **Sponsor:** Time Incorporated. **Producer:** Time and Life. (Nathaniel Greenblatt).

The editorial content of Life International is described through intricate animation techniques from 600 photographs cut to music scored by the Tiajuana Brass.

World of Difference. 22½ min. color. **Sponsor:** International Harvester Co. **Producer:** Harry K. Knipp.

Shows cotton's progress in today's demanding consumer markets.

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Report from Europe . . .

Inforfilm Reports Audience of 500 Million

By ROBINSON P. RIGG
European Editor

Inforfilm, the international association of business film distributors reports that they have 540,000 borrowers on their books, who all possess one or more 16mm sound film projectors, and could reach 500,000,000 viewers.

Topping the distribution list in 1967 was Modern Talking Pictures (USA and Canada) with 1,920,000 screenings to a total audience of 103,200,000. Sound Services (Great Britain), 368,630 screenings (audience of 19,814,000) and Konference der Landesfilm dienste (West Germany), 359,280 screenings (audience of 16,996,000) indicated Europe's potential audience for business films.

Reporting on the expansion of interest in Italy, L. Morglia of Diffusion Internazionale Film Informativi reported 50,850 screenings in 1967 and showed that Italian industry was making increasing use of Inforfilm's services to export sales of Italian products.

Films on Europe's Industrial Screens

Seconds and Micro-seconds sponsored by Ebauches S.A. of Neuchatel, Switzerland the world's largest producer of watch parts, to show essential aspects of manufacture of the watch parts which go into 80% of all Swiss watches.

This 25-minute, color film shows modern automated high precision manufacture of the tiny parts — and looks to the future when watches and clocks will use electronic power. Quartz clocks have already attained a precision of one-thousandth of a second per day — and the oscillatron atomic clock developed by Ebauches have a precision equal to a variation of one second in 3,000 years.

Seconds and Micro-seconds is available with French, German, English, Italian, Portuguese and Spanish soundtracks.

Matter and the Mind is a 55-minute, color film which shows in impressionistic terms the wide range of activities carried out by the perfume firm, Firmenich et Cie, Geneva, Switzerland.

United States Lines are investing over \$100 million in six Atlantic container ships — the first, 'The American Lancer' arrived at the Port of London Authority's container port at Tilbury, England — and became the star of *Container Port*, a 14 minute, color film showing how new methods of cargo handling by containers demands extensive redevelopments of port installations.

At an international convention of railway executives in Milan, the British Rail film *Freightliner Story* was presented with Italian commentary.

To promote a foam-filled plastic sandwich construction chassis for sports cars Bayer LeverKusen of Germany are using a film

Hart Moltopen — when discussing the development with European auto manufacturers. The film demonstrates a chassis unit fit with suspension, transmission and engine components of the BMW 2000 T1 on road up to speeds of 106 miles per hour, and BMW dynamic torsion test, which stopped after seven million load cycles without damage.

Facit, the Swedish office equipment company use *The Open-Plan Office* in export sales to show how 'the landscape office' exploits the total environment and characterising a building.

Export by Film Seminar

British exporters of consumer goods discussed ways of using film to sell consumer goods overseas at the July Export by Film Seminar organized in London by the Financial Times and British National Export Council, and the British Industrial & Scientific Film Association.

F. W. Kerry, Export Manager, Doulton Fine China

Continued on page 15



Don Thompson (left), European representative of the California Arizona Citrus Growers League chats with Tony Durant (center), director of the British Industrial and Scientific Film Association and Miss Elizabeth Ackroyd, director of the Consumer Council, during the Export by Film Seminar.



Suppliers discuss the films they use to boost sales during the July Seminar. Competitors M. J. Nussom (left) of Spode Fine China (70% exported) and F. W. Kerry, Doulton Fine China (70% exported) discover they're both doing equally well.



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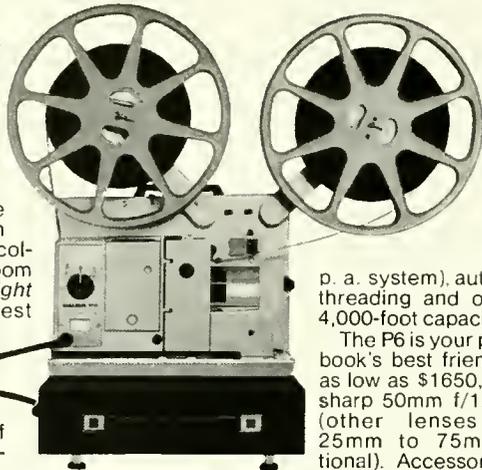
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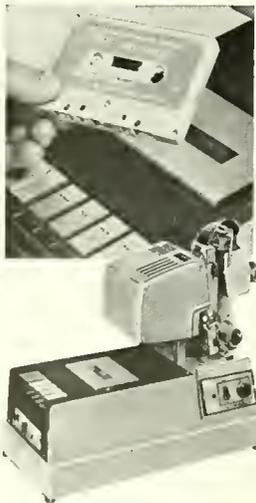
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report from europe ...

continued

Fine China Limited said his company exports 70% of their production and described *Fine China* the \$30,000 film, of which 13 copies are used in USA to sell china figurines at store promotions.

Anthony Carter, Marketing Director, Durop Sports Company Limited claimed a 40% rise in export sales of sports good — assisted by *Kit Sense* a film costing no more than ¼ page advertisement in a national newspaper.

Guest speaker was Don Thompson, European representative of the California-Arizona Citrus League, who analysed the European distribution of *California Sun Fruit* (BUSINESS SCREEN Vol 29, No. 2 1968) which he designed to help recapture Europe's citrus fruit market for U.S.A. He estimated that during the life of the film it will be seen by 5 million — principally women — in Europe an overall cost per head at 4¢. "With no other medium could I hold an audience as deliver my message for 22 minutes — such a low cost?" concluded Thompson.

Credits U.S. Know-How for New British Audiovisual Book

(Ed. Note: When we asked European Editor Rigg to discuss on his forthcoming book to be published by Hamish Hamilton in London, he reported:) "Audiovisual Aids and Techniques in Management and Supervisory Training was a treasure house of practical experience for anyone who found themselves called upon to make a presentation, evaluate the use of films or set up a meeting room for A-V."

"But it could never have been written had it not been for the invaluable help and advice I received from A-V men in USA" said Rigg.

"It is impossible to name them all but they include members of the Industrial Audiovisual Association — notably O. H. Peterson (American Oil) Mike Ritt (Combined Insurance), Martin Broadwell (Southern Bell) Chuck Treichler (Socony Mobil) and I. Thatcher (United Airlines); from the A-V industry — Pete Peterson (Bell and Howell) Gerald Zornow, John Flory, Tom Hope, Norman Salmon (Eastman Kodak), Hank Strauss Leon Gold (Roundtable), Fred Join (B.N.A.), L. M. Heath (Polacoat), F. Schwartz (Panacolor); and from the universities — the University Film Association James Finn (USC), Paul Witt and Louis Fordale (Columbia), Ray Carpenter and Leslie Greenhill (Penn State) George Gibson (Harvard Business School) and Bob Wagner (Ohio State) Warren Stevens and his colleagues Indiana AV Center, and of course Ott Coel and the many contributors to Business Screen!"

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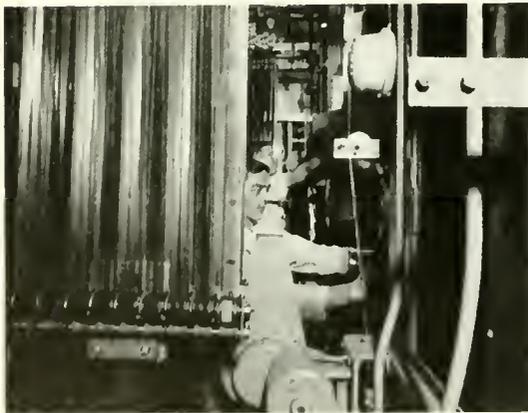
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Industrial Films Give New Push to U.S. World Trade

American manufacturers are economically building and promoting their overseas sales through a unique new film program sponsored by the Commerce Department at its Bangkok World Trade Center.

INDUSTRIAL FILMS extolling the merits of American-made products emerge as a new and unique tool in the intensified campaign to sell more U. S. goods in the world marketplace.

Sponsored by the U. S. Department of Commerce to help more businessmen find more foreign customers, the campaign employs a variety of promotion techniques administered by the Department's Bureau of International Commerce (BIC). Among them is a program of formal exhibitions by U. S. manufacturers at leading international trade fairs and at BIC-operated U. S. Trade Centers in major cities throughout Europe and Asia.

Five of the Trade Centers, year-round showcases for the latest American industrial equipment, are located in the big cities of the industrialized nations—Frankfurt, Germany; London, England; Rome, Italy; Stockholm, Sweden; and Tokyo, Japan. A sixth is in Bangkok, Thailand, fast-growing capital of one of the world's vigorously developing countries.

Industrial film showings have had a place in U. S. Trade Center trade fair exhibitions from time to time, but the use was limited—usually to exhibitions with concurrent seminars or symposia. Today, however, in Bangkok, these films are a vital part of an important element in international trade.

The Bangkok Trade Center is special. As the only U. S. Trade Center in a developing country, it is regarded as more than a place to sell U. S. goods. Commerce has designed it as a trade development

and service center to meet special challenges and opportunities, to help American businessmen expand their share of a growing market while helping Thailand to economic progress. It could set a new pattern for U. S. business in other developing nations.

Last March, activity at the Bangkok Center was expanded to include a weekly program of U. S. industrial films and to increase the use of industrial films during exhibits of U. S. products. The film programs quickly became a popular feature, drawing large and enthusiastic crowds—and helping American sales.

Commerce obtains the films on 90-day loan agreements with manufacturers who sponsored the productions. The films are selected and grouped to provide a wide cross-section of U. S. industry, and are booked into the Trade Center's weekly film-night series. After showing at the Center, they may be incorporated into a Commerce Department mobile exhibit of U. S. products, traveling from Bangkok to the outlying provinces of Thailand. Or they may be placed on loan, by request, to trade associations, business groups and firms in the capital.

The most popular films in the Bangkok Center's weekly series are those that introduce new U. S. products to Thai businessmen, give up-to-date information on new processes and techniques, and demonstrate maintenance and repair procedures. Action-packed training films get a particularly good reception.

Programs last about an hour and a half. Films at each showing
(Continued on next page)



Hundreds of businessmen, farmers, teachers and Thai government officials gathered in the theater of the U.S. Trade Center in Bangkok to view American industrial films during a U.S. Department of Commerce export promotion featuring U.S. agricultural equipment.

Concerto for NPR and Orchestra

Shooting a hundred-man symphony orchestra that is getting paid by the hour, you obviously need to use multiple cameras, arrange to stagger the film runouts and hope to avoid retakes.

For the Bell Telephone Hour "Sounds and Sights of Chicago," Director of Photography Andrew Costikyan used three NPRs to cover the Chicago Symphony in a special concert for the show.

Two of the cameras were placed in the audience for wide-angle shots of the whole orchestra, for cutaways of the audience and for telephoto closeups of the players and the conductor.

But the director needed some shots of the conductor from the players' point of view, and some wider angle closeups of the players themselves, to provide the feel of being right in the orchestra.

So Mr. Costikyan put on white tie and tails, and sat right in the orchestra with an NPR. This meant that, for the other two cameras, he was right in the shot!

But the NPR is an unobtrusive camera, so it worked. If you saw the show on NBC-TV, did you notice that one of the performers was playing an NPR?

For an NPR brochure, write Eclair;
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Andrew Costikyan is the man holding



eclair

ograph. He is a member of the IATSE Chicago local 666 and has been a first cameraman for 22 years.



Wide-Screen Industrial Films?

THE SURFERS seemed to be riding the Waikiki waves right into my lap. The next minute I was exploring the eerie depths of the Grand Canyon. Then, I felt the sensation of riding a roller coaster. And before I fully recovered, I was engulfed by the roar and feel of the downpour from Niagara Falls."

In each instance, these rapid-fire sensations were being experienced by a salesman viewing "A Lot of Excitement," a 22-minute wide-screen motion picture produced by Scripto, Inc., Atlanta, Georgia.

"We think this is an exciting, interesting way for people to see some fresh views of America and our products, and it certainly ties them in with the American scene," said Scripto's W. F. Latz, Vice President Marketing.

It also demonstrated that a 16mm wide-screen system with stereophonic sound was economically practical and artistically acceptable for industrial motion pictures.

"To put on similar road shows offering the wide-screen effects of theatrical productions would cost at least \$1 million and the move-

ment of 16 tons of equipment," claims Joseph M. Shelton, the President at Shelton Productions, Inc., which developed the new system.

Shelton says that the cost of one of his productions is approximately \$4,000 per minute, or about 2 to 2½ times more than a standard 16mm film.

This opens new possibilities for industry, particularly companies in search of different techniques for introducing their products to sales representatives. Scripto used it to announce its annual line of pens, pencils, and lighters. General Motors made a similar 16-minute Vauxhall presentation a part of a six-display traveling exhibit.

The system, Cinema 110, projects a picture that makes the viewer feel he is on the scene. "It provides him with wide peripheral vision,"

Cinema 110 is making the use of wide screen productions both economical and practical for industrial motion pictures.

explains Latz. "He gets a feeling of complete involvement with the atmosphere that we have created. We get his attention and entertain him—but we also make our point."

Cinema 110 gets its name from the fact that it takes in 110 degrees. On normal productions, viewers are exposed to a 35 to 40-degree picture, while the human eye has vision that stretches to 190 degrees. "The center of attraction," says Shelton, is always on center screen, but what enhances the showing is what is happening on the sides."

The projection system is built around three Kodak Pageant 126-TR projectors angled at a 9 by 36-foot screen with a four-foot curve. These were selected because they provided the steadiest movement and reliability, and required the least modification.

The 16mm Pageant projectors are threaded to a predetermined synchronization point of three prints to coincide with the sound track. A synchronous and selsyn motor configuration to which the three projectors are linked holds the system in dead synchronization.

Two speakers are used for two-channel sound. They are placed at each end of the screen so that the action moves from speaker to speaker.

Good resolving power

"You maintain good resolving power," Shelton claims, "since the screen remains as far away as for a normal 16mm production. We have not increased the size of the picture, but, in effect, have added two screens."

This understanding is critical since it allows persons in the audience to see the picture from any seat in the house. Also, the film can be shown in most auditoriums and large meeting rooms. Special facilities are not needed.

Another advantage of the system, according to Shelton, is that it can be easily operated by one person—an attractive feature for industrial use. Sales meetings using these films can be held almost anywhere, by almost anyone.

The same principle is employed during production. Three Kodak Cine Special cameras are mounted on a tripod integrated on a common platform mechanically interlocked. Two of the cameras are angled at 35 to 40 degrees, leaving a three-degree overlap for each.



Shelton set up three cameras mounted on a tripod integrated on a common platform mechanically interlocked before shooting a scene. Two of the cameras are angled at 35 to 40 degrees.



Shelton reviews a script for a Cinema 110 production with his wife, Doris, before shooting.

stereophonic recorder with two heads captures sound.

"The critical action is centered on the mid-camera," reports Shelton. For the roller coaster scenes, the platform-mounted cameras are placed on the front seat of the car, while surfing scenes were shot from an outrigger canoe equipped with a power generator.

Two factors keep the costs down. The equipment is so compact that it can be taken on a plane as regular baggage, and is operated by a cameraman and one sound man.

The other factor is film costs, which are about half that of 35mm wide-screen production, Shelton maintains.

Shelton shot his productions with (16mm) Eastman Ektachrome Commercial Film 7255. Any problems were encountered it was in the editing, which is tripled. Shelton edits the film from the camera centered on the action in the

The system projects a picture that makes the viewer feel he is on the scene. "It provides him with wide peripheral vision. He gets a feeling of complete involvement . . . We get his attention and entertain him — but we also make our point."

conventional manner. Then he matches it to the prints from the outboard cameras, frame by frame.

"The impact upon the audience, however, is electric," stressed Latz. "We feel that the extra investment is well worth the results that we achieve. I can only compare the difference by making an analogy to television and the motion picture theater.



Editing is the most difficult task. Film from the center camera is edited in a normal fashion. Footage from outboard cameras is matched frame for frame.

"Think back to a movie that you liked and recall how it absorbed your attention. If you are like me, you probably came out of the theater having to make a transition back to the outside world.

"Now, compare this feeling," he continued, "to watching a good television show. You might be interested and even absorbed, but never to quite the same degree as you were in the theater. The smaller screen simply absorbs less of your attention and blots out less of the outside environment.

"By way of comparison, our wide-screen presentation achieves the same effect. We blot out more of the outside environment and capture more attention. The result is that we are getting our point across better."

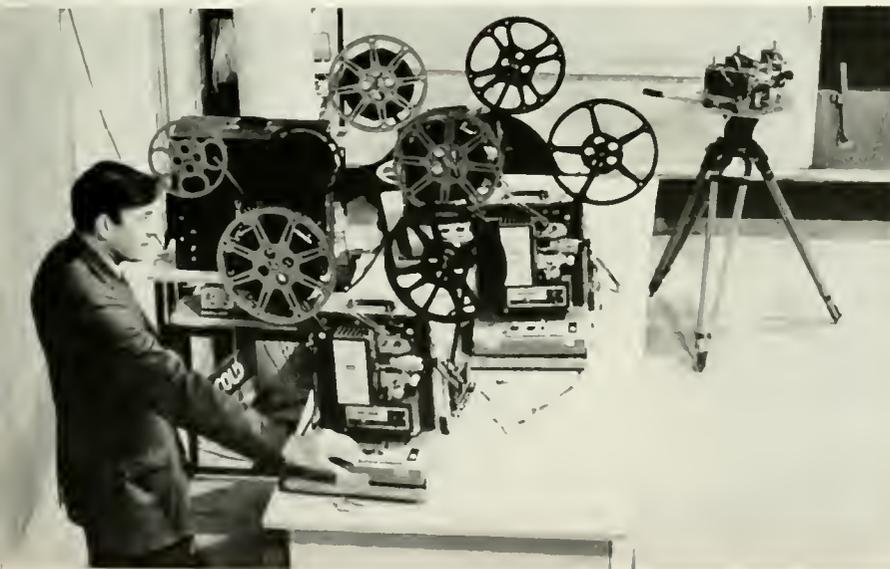
In addition to the Scripto and Vauxhall films, Shelton has used the Cinema 110 system to produce a motion picture on the City of Atlanta for a Chamber of Commerce convention, and a five-minute presentation for a National Distillers sales meeting in Chicago.

While up to now the films have been primarily utilized for sales meetings, Shelton says the system, because of the panorama view, is also applicable to data recording and driver safety programs.

"Actually," Shelton said, "this is just one more example of how film technology is being molded to suit the growing demands of business and industry.

"The need in this age is for improved communications.

"We think that we now have an even more effective tool for filling the need," he concluded.



Both projection and camera equipment for a Cinema 110 production are compact . . . important factors which help make its use practical for industrial use. Normally, a Cinema 110 production costs about \$4,000 per minute, just 2 to 2½ times as much as a standard production.

Automated Film Direction

Though computers do not pose a real threat to the future of directors and cameramen, the Jam Handy Organization is using a remarkable automated camera installation to produce parts of a new U.S. Navy training program. Punched tape provides the direction to what is probably the world's largest camera installation.

THE RHYTHMIC WHIR of the shutter of the motion picture camera is the only sound as filming goes on in a semi-darkened studio on East Grand Boulevard in Detroit.

Missing are the familiar calls of "Lights! . . . Action! . . . Cut!"

Probably the world's largest camera installation, built on a 40-foot track at The Jam Handy Organization facilities in Detroit, is in action. But there is no director on the stage. His familiar role of getting a precise emotional response from an actor or consulting with cameramen on a brilliantly lighted set is not necessary.

Automation, in this particular instance, has taken over direction of photography in motion picture making.

The camera crew stands by, alert but almost motionless, prepared only to see that all runs right, as indicated by a maze of calibrated dials. And to load raw film and unload that exposed.

Will a roll of paper tape with holes punched in it soon instruct Peter Sellers when to raise his eyebrows in puckish humor, or cue Sophia Loren on just how to do what she does best? "Art" has yet to be "programmed" — but a look-see at the production of one of the first automated motion pictures suggests how a stack of transistors and relays can invade the creative field.

This pioneering at Jam Handy is the result, as with many technological advances, of new needs arising originally in the fields of space research and national defense.

The Organization, with a record of half a century in the preparation of training materials and visual instruction devices, was called on to reinforce AAI, Inc., of Maryland, prime contractor for the Navy on a unique training program.

The motion pictures made in Detroit by the new automated method are the chief components of a training program for ground

troops in the use of a new heat-seeking missile which can be fired at attacking aircraft from a bazooka-like launcher handled by a Marine or Army infantryman.

The assignment is to provide motion pictures in color of various new types of aircraft, and then to show aircraft as they variously appear in flight to defending observers and under the ever-changing effects of light due to changes in the direction of the sun's rays from dawn to dusk.

The "actors" in the automated pictures therefore are precise scale-models of great fidelity which are posed by automated controls to eliminate the chance of human error, as when models are positioned by hand.

The instructions to the model and to the camera are fed as tapes into an "orienter," reportedly the largest camera in use, to establish the positions of aircraft in space. The components of movement — pitch, yaw, roll and range — are precalculated and transmitted to the controls that

move the models. Camera shutter control and focusing also are effected by instructions given by the tape.

Thousands of segments of film thus made show each aspect of plane in motion, under various atmospheric and terrain conditions. The running time of a film produced in a day's operation approximates three minutes of screen time — still faster than total operational time in the making of a Hollywood spectacular.

The motion pictures are projected on a 40-foot hemispherical screen to provide the three-dimensional realism of actual field conditions. Trainees holding a missile launcher will simulate actual firing by aiming at a plane's image on the screen. An Infrared signal which is invisible makes it possible to register a "hit" when the trainee has aimed correctly.

The results are automatically recorded to show the progress of the trainees.



The "actors" like this plane in the automated pictures are precise scale models of great fidelity posed by automated controls.



Cameraman watches the maze of dials showing operation of automated camera to be sure that all progresses smoothly.

A significant new film on the subject of industrial alcoholism . . . and how to deal with it.



The "Need for Decision"

UNION CARBIDE CORPORATION has long practiced enlightened policy in regard to alcoholism amongst its employees. Recognizing that in any organization as the company grows there will inevitably be a good number of alcoholics, Union Carbide also understands that alcoholism is a disease and must be treated as such.

In finding and treating the alcoholic employee the company has found that the supervisor is the key. Corporate Medical Director Dr. John J. Welsh recently explained it this way:

"The supervisor guides the employee's work and measures results. When work performance declines for any reason, it is the supervisor's duty to study that decline, to discuss the need for better work from the employee, to seek to help the employee do better work, and finally, to make clear that the employee may not continue to hold his job unless his work meets the performance standards. A first-class boss will operate in this manner regardless of what may be causing the work decline: family problems, spring fever, debt worries, . . .

"If the supervisor suspects that alcohol is the cause, however, he is likely to cover up for Joe. He knows that shame, nagging, and criticisms are often heaped upon an employee suffering from alcoholism. He may sense, correctly, that these do more harm than good. He may feel that Joe, perhaps a likeable, long-service employee, would find firing a fatal

blow. The supervisor may even learn of just such a case. He will not be the man to do it to good old Joe.

"But when the supervisor covers up, he couldn't be more wrong. All we know about alcoholism proves it. Here's how it works. First the compulsive drinker who can stop becomes the compulsive drinker who cannot, once a drink is taken. This is a disease process which, among other things, may involve an intolerance for alcohol. He is then an alcoholic, because drinking begins to interfere with his normal behavior and living.

"The disease is a chronic one, frequently taking years to develop. It is most likely to appear in the forties. Today's mild alcoholic is inevitably tomorrow's severe one, unless corrective action is taken. By failing to require early correction, the supervisor can only assist the downhill slide."

Union Carbide feels so strongly about the policy of finding alcoholics and urging them to get help from such resources as Alcoholics Anonymous that management first formalized it in the policy manuals, and then, at the suggestion of Dr. Lawrence R. Minard, set out to secure a motion picture to help supervisors understand it thoroughly. Dr. Welsh directed a search of the world's English language film libraries, and found that no such film existed. There are plenty of films about alcoholism, but none about the supervisor's opportunity and duty to start an employee toward controlling it. Dr. Welsh

then resolved to make such a film.

He and Doctors Minard and Kenneth S. Lane of the company's New York medical staff shared Union Carbide's experience with Peckham Productions, of New York, selected to produce the film. They brought in consultants from Alcoholics Anonymous and the National Council on Alcoholism; and John A. Skidmore of Marketing Services, who contributed graphics judgment. Professional actors and the Peckham camera crew were sent to the company's plastics plant at Bound Brook, New Jersey, to play out Donald Bain's script in a live industrial setting. The b/w motion picture is titled *Need for Decision* to suggest one of the concepts packed into its 12-minute run: the supervisor needs to make a decision when an employee's work slips, and the employee needs to make one when confronted with possible loss of income. Another of its messages: the Bowery bum is easily recognized, but not the industrial employee with alcoholism, who becomes instinctively adept at disguising his drinking problem.

One of the best scenes in the film was done by the actors playing roles of supervisor and alcoholic completely ad lib while the cameras were grinding. Producer-director John Peckham explained the background of the situation to the pair and just asked them to talk it out in their own way. It is

On June 30 a preliminary version of the film was premiered for an expert audience during a

three-week conference on industrial alcoholism at Rutgers University. The film drew enthusiastic praise. U.S. alcoholism is rising today, and new tools to combat it are most welcome.

Dr. Welsh believes that if the film helps a single employee with alcoholism to find the road back it is worth all the effort. "I hope every Union Carbide man and woman will see the film soon," he said. "We see employees master this disease and come back and win promotions. We believe it can happen more often."

While the film was produced for Union Carbide, their approach was to make an audio-visual tool that would apply to all industry. It is a generic film and covers the subject in an enlightened and realistic manner.

The film is totally up to date with the newer and accepted concepts of supervisor training, both in general behavioral medical patterns and alcoholism in particular. Unlike some of the less effective approaches, the film avoids casting the supervisor in the unrealistic roles of "diagnostician" or "counselor."

The National Council on Alcoholism recommends the film to any company undertaking a well-defined policy on alcoholism, and especially those programs in which the supervisor's attention is focused only on performance.

Prints of the film are available from Peckham Productions, 9 East 48th Street, New York 10017, at a cost of \$50 for a single print, or \$42 per print in quantities of two or more. •

PR and A-V in New Marketing Concept

Title Insurance and Trust Company's corporate PR department has a new concept — added a new dimension to their public relations with the real estate industry.

TITLE INSURANCE and Trust Company has found the way, especially during this period of reduced activity in the real estate industry, to help the industry make the most of their sales opportunities by offering them a unique, advanced audiovisual sales training course, *How to Sell Real Estate Successfully* to meet the increasing demand for a more sophisticated and professional approach to real estate salesmanship.

T. I., the "innovator" in public relations in their field, has traditionally pioneered in providing the real estate industry with timely contributions to its progress. Its continuing efforts have been devoted to elevating the standards of knowledge and conduct within the industry and have placed T. I. in a special niche in the eyes of everyone.

It was within this context that Carroll R. West, vice president, corporate public relations, has provided the industry in the past with such programs as the motion picture *This Is My Land*, the *Understanding Property* series of films, other visual aids, and many useful publications.

All of these were acclaimed by realtors, brokers and teachers of real estate as outstanding contributions to the industry.

There was no question that the industry again needed a helping hand. T. I. had traditionally supplied that help. Its relationship with the realtors and brokers had been built upon the strong support T. I. had been able to supply in the past.

The P. R. Department also realized that this time "help" might come in a form not usually associated with Public Relations. However, it felt as it always had that the best public relations was based on real and lasting help to the people whose job it was to *find* homes for buyers — and buyers for homes.

After studying and analyzing the market situation, many plans were studied to determine which would best support and serve the best interests of the industry. The decision was for a highly professional sales training course which would offer the industry the best opportunity of growth — and contribute to that growth for many, many years.

Better Selling Bureau of Burbank, California, specialists in audio-visual sales training programs, was selected.

The research, the consultations with the many in real estate who generously gave of their time and knowledge, the evaluations, the writing and re-writing before go-

ing before the cameras took over two years.

What was important also was the decision as to "how" the program was to be used so as to provide the maximum benefits to the industry. And although usage might vary somewhat from area to area because of circumstances, basically T. I. would conduct classes at regular intervals and all sales personnel who wished to participate could enroll for the course at their convenience.

The program consists of twelve one-hour sessions, six built around sound color filmstrips and six as work-shop practice sessions. The method of programmed instruction, with a class leader or moderator, was built around the four basics of successful learning developed by Better Selling Bureau, (1) Motivation (2) Participation (3) Application and (4) Measurable Progress.

For the class leader or moderator, a manual carefully programmed in detail was produced which would easily guide him step-by-step through every session.

For the participant, a working kit was prepared which included pad and pen, a synopsis of every filmstrip, a Home Buyer's Pro-



Session 7. How to get and negotiate offers and counter-offers. How to handle buyer and seller in price situations.



Session 9. What objections are, where they occur, the types and how to handle them. How to by-pass objection and sell benefits.



Session 11. What a "close" is, where it starts, the number of closes and why it should be the least difficult step in the sale.



Session 1. How to make buyers want to do business with you and only you. The techniques of causing buyers to want the benefits of your finding service.



Session 3. How to determine what buyers want in their new home, both from the practical and emotional considerations. How to share their emotions and create rapport.



Session 5. How to guide buyers to features they want when showing property, share their reactions and agree with them (whether favorable or unfavorable).

file Sheet Pad, a Pro and Con Sheet Pad, and a questionnaire, which were to be used at the practice session and in real selling situations.

Six subjects

Six subjects would form the contents of the program, with two sessions for each of the subjects, one with the filmstrip and one as a workshop practice session. They are:

- Make Them Want You . . .*
Selling yourself and your service
- Finding What They Want . . .*
Qualifying the buyer

Show Them What They Want
 . . . Showing Property
Making Everyone Happy . . .
 The offer and the counter
 offer
Selling Benefits . . . Handling
 objections
Happy Days . . . Closing the
 sale

The program had been struc-
 ed so that T. I. would have
 immediate play-back from
 h real estate salesmen who
 k the course and from the
 kers and realtors — and ac-
 ately measure the response
 n the field.

At the end of the course, ev-
 one who participated was
 ed to fill in and sign a short
 tionnaire which was to be
 led to Better Selling Bureau
 tabulating and evaluation.

Although T. I. obviously had
 n hopes for the program the
 usiasm from the field was
 y beyond expectations. It
 ned to whet the appetite of
 who took the course. They
 nted more of it — wanted
 idic reviews — with the re-
 nses simulating the bursting
 a gigantic water dam.

The responses were much the
 ne, such as "The finest pro-
 am ever presented to the real
 estate industry" . . . "The best
 e seen in 25 years in the busi-
 ss".

Enthusiastic response
 Strangely enough, the most en-
 iastic responses were from
 experienced men, which
 mpletely destroyed the myth
 t experienced salesmen feel
 mselves above "training" and
 ent being exposed to it.

But did the program create
 on the industry the state of
 nd it was designed to do? The
 wer came from one realtor
 o put into words what every-
 e else reflected. He ended his
 er of high praise with the fol-
 ing: "Thanks again—and we
 ll make every effort to recipre-
 e."

So, what's new with PR?

What's new is that no one
 ows what form Public Relat-
 ns will take next. Creatively
 can take any form provided it
 ps people and solidifies good
 ublic relations with the group
 a're trying to help.

The P. R. Department at T. I.
 ot sure what form their next
 jor effort will take, but the
 ling is that whatever they do
 ll be designed to continue their
 e of support and service to
 heir friends in the real estate
 dustry. •

Retail Selling Series Simulates Conditions, Gives Easy Identification

In approaching the third set
 of four films for Anne Saum and
 Associates, New York training
 specialists, Calvin-DeFrenes
 Corporation was building on the suc-
 cess of the previous series pro-
 duced by Calvin Productions
 which are being widely used in
 the training of retail sales person-
 nel. Each of the earlier films, un-
 der set titles of *People Sell People*
 and *Professional Selling Prac-
 tices*, had proven effective in
 making specific points for im-
 proving the performance of re-
 tail sales people in dealing with
 their customers. It had already
 become evident, however, that
 the most important feature of
 such training films was the extent
 to which the audience identified
 itself with the example shown.

The assignment was to present
 a wide variety of selling situations
 in such a way that all salespeople
 would be aware of the "right"
 and "wrong" techniques without
 being distracted by irrelevancies.

This basic "problem" was ac-
 companied by a number of other
 challenges to the production
 crew. The primary consideration
 is making the situations seem
 very *real* in message, but neutral
 in environment.

The treatment, therefore, called
 for believable people in believ-
 able situations, but presented in
 a sort of "limbo" setting which
 suggested that the scene did not
 represent actual hardware, lin-
 gerie, jewelry, gloves or toy de-
 partments. The accompanying
 production stills show how this
 was done by creating attractive
 vignettes on a near-white sound-
 stage, largely without apparent
 floor or walls. Often props were
 invisibly suspended. Careful
 shadowless lighting achieved an
 effect described by Jack Mehl-
 baum, Calvin-DeFrenes' director
 of photography, as "like the in-
 side of an egg". The audience
 quickly realizes that, although
 they can immediately recognize
 the men's sportswear or outdoor
 furniture department, the setting
 is symbolic and the message ap-

plies to all sales situations.

Production of the four films
 took place in Philadelphia stud-
 ios, utilizing a no-seam cyclo-
 rama. Not only a variety of
 sales situations, but also a home
 living room, kitchen and den were
 created by a few carefully chosen
 even furnishings combined with
 several modular shapes painted
 flat white. This treatment placed
 the major emphasis on the sales-
 person and customer.

The four scripts, illustrate (1)
 Making Satisfying Substitutions,
 (2) Recognizing Suggestion Op-
 portunities, (3) Building Sales
 Through Suggestion, and (4)
 Trading Up. They had been care-
 fully prepared to present the
 most effective examples of good
 and bad practices, often with
 "flashback" comparisons or
 voice-over sound to represent the
 thoughts and reactions of the peo-
 ple involved. This meant that
 many of the situations did not
 have normal time or space re-
 lationships. This often called for
 unique solutions by the director,
 Leon Rhodes, to avoid jump-cuts
 or audience disorientation.

Gene A. Carr, Calvin-De-
 Frenes' vice president, coordinat-
 ed the effort as executive produc-
 er. Other credits include John
 Heidenreich, assistant director
 and post-production manager,
 Robert Collom, sound director,
 and Paul Scaramucci, film editor.
 Miss Ferne Lunt was technical
 coordinator for Anne Saum and
 Associates.

The shows, each with a run-
 ning time of 10 minutes, are:

- They Know What They Want*
- No One Told Me*
- Test Your SuggestABILITY*
- Think Tall — Sell Up To*
Quality

Prints are sound/color and are
 available in 16mm and are also
 packaged in Super 8mm Techni-
 color and standard 8mm Mark
 IV cartridges. They are available
 for either purchase or rental
 through Modern Talking Picture
 Service, Inc. Discussion guides
 and leaflets are included. •



Scenes from the four films on retail
 selling show salespersons in simu-
 lated selling situations.

COMING

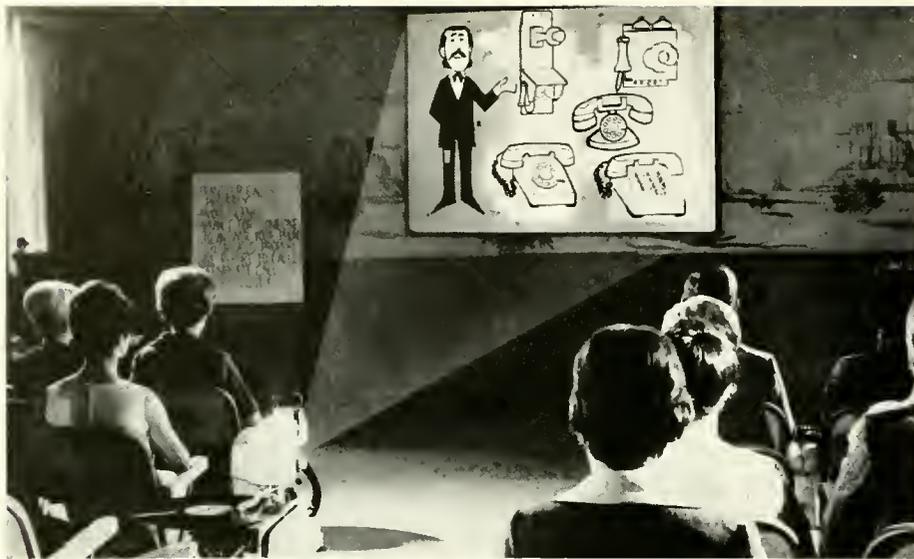
November 15

BUSINESS SCREEN'S

**Annual
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**to
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The film and tape indus-
 try's most complete refer-
 ence to specialized pro-
 duction services.



Through use of a series of three effective filmstrip presentations, the Chicago Title & Trust Co. has taken a major step toward solving the problem of training employees at widespread locations.

The Chicago Title & Trust presentation uses a touch of humor as Alexander Graham Bell explains good and bad form on the telephone.

Filmstrips Extend Personnel Management

FACING THE ever more common problem of extending personnel management in a company that has grown from a close-knit local operation into a complex of 45 offices located from coast to coast, the Chicago Title & Trust Company was hard pressed for solutions to several problems.

How do you cope with training and indoctrination in an era of comparatively high turnover? How do you increase and improve the awareness of employees of the importance

for good customer relations, time help them identify with over-all corporate goals?

A series of three filmstrips is providing a big step toward answering these questions for the Chicago Title & Trust Co. The three filmstrips, produced under the direction of Norma J. Walker, training assistant, are being used throughout the country by department heads to keynote employee meetings.

In keeping with modern audio-visual techniques, the films take into account the need for participation by employees, rather than the imposition from above of didactic management directives. While each of the filmstrips consumes only 11 minutes, the meetings at which they are projected are timed for 45 minutes, allowing participation by all individuals, including department heads who, with the help of printed conference guide books, conduct the sessions and implement them with their own expertise and leadership.

The goal of participation was also carried through at various levels of management, with executives sharing in the planning of the script and having the opportunity to make changes and offer suggestions in the light of their personal knowledge and familiarity with varying local conditions.

The sound filmstrip series, using full-color cartoon art, sound effects and narration, was produced specifically for use on DuKane Super Micromatic projectors equipped with "hold" controls, permitting interruption at any time for questions or discussion, and resumption without disturbing continuity or synchronization. Most often, however, the films are shown without interruption and are fully automatic to simplify projection by executives unfamiliar with audio-visual devices. Producer of the films was Pilot Productions of Evanston, Illinois.

Film Number 1, *A Message To You*, explains that all employees, not just a special few who need it, are receiving an important

message about public relations activities of the company and points out that everybody shares responsibility for good customer relations. Gently, but with little room for doubt, the narration and visuals give examples of good and bad customer relations, with caricatured typical customers thinking aloud to show their reactions.

Film Number 2, *Insuring Good Customer Relations*, points out that the company's customers are largely professional and executive people — such as lawyers, realtors and builders — and that it is important to conduct business manifesting respect for their professional dignity and authority. The narration makes no bones about the fact that, notwithstanding the company's position as a leader in the title insurance field, it is "the customer who meets our paychecks" and must be made to feel that The Chicago Title & Trust Company needs and wants his business.

Film Number 3, *It's For You*, starts off in the laboratory of Alexander Graham Bell on the occasion of the first transmission of his voice over a telephone line. With a touch of humor, Dr. Bell then proceeds to deliver advice to the employees on how to use the telephone correctly, giving examples of good and bad form. Typical of the dramatic impact of the film is a passage cautioning against leaving a customer waiting on the line for lengthy duration. For a solid 60 seconds the audience is exposed to a view of a receiver off its hook while a clock monotonously ticks away time. The film makes its point that good telephone manners are just another means of enhancing the public image.

With the program now in full swing and under observation, Miss Walker and Training Director Alan N. Prince, agree that, while it is virtually impossible to accurately pin down the outcomes in improved customer relations, the filmstrip program is a major step in the right direction.



Norma J. Walker, training assistant, explains the use of the program to an aid, Sharon Stubbs. The three filmstrip presentations are supplemented by a printed conference guide and "take home" literature for employees.



"The great need in the field is for talent committed to the art of film, and who want to use that art to make substantive improvements in the society in which we live."

Producer profile . . .

Lee Bobker— 36 Hours A Day

The vigorous president of Vision Associates has established an enviable record in human relations documentaries. His moving films provide a sensitive examination of contemporary society and reflect the fierce insight and dedication of Lee Bobker, the man.

PEOPLE WHO HAVE observed the frenetic life of Lee R. Bobker sometimes think that he must be living on his own special time with a 36-hour day. This past summer he has been working on 47 separate motion pictures, teaching a film course at New York University, writing text on film for Harcourt, Brace World, and traveling on four continents.

But this is only the public Lee Bobker. At home, he has found time every week for a half dozen hours of strenuous family tennis, two or three usually serious books, and much intensive listening to a large and cherished collection of recorded classical music. In his spare time he has been deeply engaged in implementing plans for his company's place in the communications world of 1975, and consulting with educational leaders about the quality of learning in a world without enough teachers.

For Lee Bobker, the summer's schedule has not been unusual. He has been going at this pace

for all of his 43 years. Now recognized throughout most of the film world as a leading producer in the field of human relations documentaries, Bobker is a great believer in the credo that man is not made for safe havens. Nor are Bobker's films quiet and safe motion pictures made for quiescent and non-adventurous sponsors.

As president and executive producer of Vision Associates in New York, Bobker has broken new ground with such films as *The 91st Day*, probably one of the two or three most successful mental health films ever made; *The Time Of Their Lives*, the much acclaimed kindergarten film; *Toy-makers*, one of the finest ever made in mental retardation; the McGraw-Hill Series on the disadvantaged child headed by *Tommy Knight: Portrait of a Disadvantaged Child*; *The Odds Against*, a prime example of the blending of the professional and non-professional talent coupled with extremely original editing techniques; *The Road*, a brilliant blending of cinema verite and the controlled artistry of cinema, and

the recently released *The Revolving Door*, one of the most dramatic documentaries of recent years.

He has been producer-director-writer of over 300 films and winner of 73 awards in such com-

petitions as Venice, Cannes, the Academy Award nominations, Edinburgh, Columbus, American Film Festival and San Francisco.

Lee Bobker decided early in his college years that film produc-

(Continued on next page)



In the midst of shooting a sequence for one of his films, Bobker is usually on the set and totally involved in the work.

lee bobker . . .

continued

tion offered the most rewarding career he could envision. After graduation from New York University, he spent four and a half years learning the basic crafts of a film-maker with such producers as Harry Coleman and Nat Campus. With Campus he had the opportunity of acting as assistant director in the production of *That the Deaf May Speak*, one of the outstanding documentary films of the 1950's. Bobker now considers himself fortunate to have had the opportunity of working under Nat Campus, a man with great instinct for film, and a master of knowing what will work in a motion picture and what will not.

The great documentary producers, George Stoney and the late Alan Shilin also had a profound effect on Bobker's early career. He thinks that he learned more from studying Stoney's work than that of any other film maker.

In 1952, Bobker felt he was ready to go beyond the role of

assistant producer-director-writer to Campus, and joined Dynamic Films, where he was given the opportunity to become an executive producer — to write and direct his own films. In seven years at Dynamic, Bobker produced and directed some 75 films, including such outstanding titles as *Highway By the Sea*, winner of 12 major awards in the mid 1950's; *Psychiatric Nursing*, still considered a landmark film in mental health; *Patterns of a Profession*, the brilliant American Dental Association centennial film and *New Chapter*, the Smith Kline & French classic on the returning mental patient.

Still seeking more total control over his own films, Bobker, along with Irving Oshman, Helen Krist and Seymour Weissman, formed Vision Associates in 1959 to produce only those films "totally centered in the film art."

Bobker firmly believes that a film need not be anything less in quality because it is sponsored. He says, "I specialize in



Pensively surveying the landscape, Bobker pauses between takes while on location.

the human relations documentary and in corporate films where the client really wishes to use the film media to its maximum potential. I do not accept any assignment where the subject matter does not provide a commitment or where the opportunity for a great film is not present. I don't make TV commercials because I don't consider them valid creative forms of self-expression, but simple technical exercises in which the end result does not justify the labor expended. The great need in the field is for talent committed to the art of film, and who want to use that art to make substantive improvements in the society in which we live. Film is fun, intellectually stimulating, and a great way to live life. It is also murderously hard work and requires an honest passion for the subject material you are dealing with."

Bobker has recently added to the criteria he considers necessary as a prerequisite for a Vision film. It is that all film must look



Peering over shoulder of cameraman, Bobker gets a "camera eye" view of the filming.



Bobker directs the filming of a sequence beneath an auto hood (left), and watches a studio "take" with a film crew (below).



like 1970, instead of 1950. His contention is that all film-makers now are in the position of candlemakers at the time of Edison and that creative people must continually experiment with different forms of transmitting knowledge with picture and sound, without worrying about the hardware. The content and the form are the important things he believes — and hardware can always catch up.

Bobker's company, Vision Associates, has been remarkably stable in its nine years in comparison to the comings and goings of personnel in many other production companies. Five new staff members have been added and only one has left. It is a very live place with much give and take of ideas. Bobker says that because he limits himself to the kind of film he will do to something which excites him emotionally and aesthetically it will never be the client's fault if a film should fail. Each film he makes is completely his own, and he refuses to simply go through the

(Continued on page 44)

Now, get better 8 and 16mm color release prints from a film you'll never see

You may never see improved *Eastman Color Internegative Film 7271*, but you'll see the difference it makes in your release prints. When your lab uses this new internegative, you'll see better color reproduction and sharper images on the screen. (And your lab will also appreciate 7271 because it doesn't require special processing. It can be processed along with *Eastman Color Print Film*.)

The new *Eastman Color Internegative Film* is the second step we've taken to improve the entire ECO system. We've had you and your clients in mind each step of the way. First, we developed an

entirely new *Eastman Color Print Film*, specially designed for super 8 release printing. 7380, as we call it, is exceptionally sharp and fine-grained. It's available prestripped, too. The combined emulsion advances in 7380 and 7271 mean you'll get noticeably improved super 8 release prints.

The improved quality is good reason to use super 8 as an extension of your present 16mm distribution. Super 8 offers certain advantages that you or your clients will find helpful. For one thing, compact, simple-to-operate super 8 projection equipment is ideal for personal, head-to-head selling or

for presenting a film story to small groups. And it's an inexpensive medium, too. (You can get a Kodak super 8 *sound* projector for less than \$200.) In fact, the whole idea of a low-cost, portable, easy-to-use display system makes film more accessible and creates more demand for your product.

EASTMAN KODAK COMPANY

ATLANTA: 5315 Peachtree Industrial Blvd., Chamblee, 30005, 404—GL 7-5211; CHICAGO: 1901 West 22nd St., Oak Brook, 60523, 312—654-0200; DALLAS: 6300 Cedar Springs Rd., 75235, 214—FL 1-3221; HOLLYWOOD: 6706 Santa Monica Blvd., 90038, 213—464-6131; NEW YORK: 200 Park Ave., 10017, 212—MU 7-7080; SAN FRANCISCO: 3250 Van Ness Ave., 94119, 415—776-6055

Kodak

continued

motions on a production he does not believe in.

But despite the limitations he places upon himself, Bobker has attracted a wide variety of sponsors, most of whom come back again and again. Among these are American Nurses' Association, Department of State, Me-

Graw-Hill, Merck Sharp & Dohme, National Education Association, Smith Kline & French Laboratories. The American Foundation Institute of Corrections, The Wm. S. Merrell Co. and Pan American World Airways, for whom Bobker has made an extraordinarily percep-

tive series of travel films (there is a lot of human relations in them, too), in the course of which he has visited every country in the world except Russia and Cuba in the past five years.

Bobker makes his home in New Rochelle, is married to the former Kate Russell, and has three children, Gene, Laurie and Danny. A most active family, the Bobkers ski, play a lot of tennis and travel extensively.

Bobker sums up his attitude towards his profession in these words: "The human relations documentary is the single most

exciting place to spend a lifetime. It affords the opportunity to work in the most vital form of our time . . . motion pictures . . . with the greatest freedom possible; it provides a continuing education by the nature of the intellectual requirement of the varied subject material and it provides an opportunity for travel unequalled in any other field. The dedication must be to film and to nothing else, and then it is possible through the documentary film to have a deep and lasting effect on the great problems of our time.

Award Winners at NVPAs "Days of Visuals"

THE NATIONAL VISUAL Presentation Association's 15th Annual Day of Visuals attracted over a hundred registrants to the two-day session of workshops held at the New York Hilton Hotel, September 9 and 10.

Participants in the seminar program heard sessions on videotape, under chairman Thomas Hatcher of Equitable Life; filmstrips, slides and easel presentations chaired by Thomas Hynd of Delcross Graphics; 8mm motion pictures under the guidance of Hal Wiener, Port-A-Films; and computer graphics and electronics display under chairman Morris Slotkin of the First National City Bank.

NVPA's Annual Awards Competition drew a record number of entries, with winners laurels going to films listed below:

SPONSORED EDUCATIONAL-DOCUMENTARY

Grain of Salt, produced by The Jam Handy Organization for the Morton Salt Company.

Second Prize

How Will We Know It's Us, sponsored by the National Trust & Historical Association.

Third Prize

Of Earth and Fire, produced by Ralph Steiner (Ruder & Finn, Inc.) for Lenox, Inc.

SPONSORED EDUCATIONAL-PUBLIC RELATIONS

The Big Deep, produced by Gene Searchinger Productions for Humble Oil & Refining Company.

Second Prize

The Discoverers, produced by Peckham Productions for Union Carbide Corporation.

Third Prize

Here Is Tomorrow, produced

by Jack Denove Productions for American Telephone & Telegraph Co.

SPONSORED EDUCATIONAL-SPORTS & HOBBIES

White Lightning and Me, sponsored and produced by General Motors Photographic.

SPONSORED EDUCATIONAL-RECRUITMENT

Incredible Machine, produced by Owen Murphy Productions for American Telephone & Telegraph Co.

Second Prize

Silver, produced by MPO Videoelectronics, Inc. for Anaconda Co.; Hecla Mining Co.; and American Smelting & Refining Co.

Third Prize

Voting Is People Power, produced by Potomac Films for League of Women Voters (Education Fund).

PROFESSIONAL-MEDICAL AND PHARMACEUTICAL

Principles of Tomography, produced and sponsored by Medi Visuals, Inc.

Second Prize

The Perils of Polli Nosis, produced by The Chartmakers, Inc.

Third Prize

The Road Back, produced by Leonard Gumley for Roche Laboratories, Division of Hoffman.

GENERAL PUBLIC WELFARE

The Light and Shadows, produced by Peckham Productions, Inc. for E. I. duPont de Nemours & Co., Inc.

Second Prize

The Price of Survival, produced by National Medical Audiovisual Center for Division of Health Mobilization, PHS,

DHEW.

Third Prize

The Good Guys Are Faster, produced by Gotham Film Productions Inc. for American Telephone & Telegraph Co.

FUND RAISING

The Power of Mercy, produced by Fred A. Niles Communications Centers for Community Fund of Chicago.

Second Prize

The Sun Never Sets, produced by Allegro Film Productions, Inc. for Muscular Dystrophy Association of America.

TRAVEL

New York City . . . The Most, produced by Spectrum Associates for the New York Times.

Second Prize

Africa, East & West, produced by Henry Strauss Productions for Pan American Airways.

EMPLOYEE RELATIONS

River of Knowledge, produced by Take Ten, Inc. for R. R. Donnelly & Sons.

Second Prize

In the Center of Things, produced by Don Rowe Associates, Inc. for Lennox Hill Hospital.

EMPLOYEE TRAINING

It's Called Motor Oil, produced by Daniel L. Hess for Shell Oil Co.

Second Prize

Need for Decision, produced by Peckham Productions for Union Carbide Corporation.

Third Prize

The Extra Profit in 5-Stop Service, produced by The Chartmakers for Shell Oil Company.

SALES TRAINING

A Barrel of Money, sponsored by Metropolitan Life Insurance Company.

Second Prize

Jack and Bill Take the Pledge, sponsored by Department of In-

terpretation and Stewardship, United Presbyterian Church.

Third Prize

Introducing Heinemann Circuit Breakers, produced by Thomas R. Sundheim, Inc./Henry Gregg for Heinemann Electric Co.

INDUSTRIAL SALES AND PROMOTION

Precision, produced by Peter C. Funk for IBM.

Second Prize

Worth How Many Words, produced by Morton Goldsholl Design Associates, Inc. for Eastman Kodak Co.

Third Prize

Imagination 10, produced by Morton Goldsholl Associates, Inc. for Champion Papers.

INTRODUCTORY SHOWS

Spin for A Win, produced by Seymour Zweibel Productions, Inc. for W. T. Grant Co.

Second Prize

Singer Golden Panoramic Intro, produced by Bolduc & Bracley, Inc. for Singer Corporation.

Third Prize

(tie)

Disc Makes the Difference, produced and sponsored by United Presbyterian Church.

Today's New Opportunities, produced by Fred A. Niles Communications Centers for Beatrice Foods.

CONSUMER SALES AND PROMOTION

Plan for Profit, produced by Calvin Film Productions for Vitron Corporation (Agriculture Chemicals Div.)

Second Prize

New 3B "All" Intro, produced by Lawrence Ravitz Associates for Lever Brothers.

Third Prize

Texas Takeover, produced by The Tom Thomas Organization for American Motors Corporation.

Being kind to film is part of the strong image Graflex projects.

For the Graflex 16mm, kindness is accepting film that's worn, torn, crimped, or ragged. It's running smoothly with poor leaders, imperfect splices and clogged or broken sprocket holes.

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Over the long run you'll spend less time loading the Graflex 16 than you will an automatic, too. Even if you really are all thumbs our straight-line, drop-in, sound head design makes the Graflex 16mm film path just about as short and easy as they come.

There are a lot of other professional reasons why you should investigate the Graflex 16. Write for complete data.



graflex

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AMA Training Conference Urges Business, Education Ties

BUSINESSMEN WERE URGED to take an active role in strengthening local school systems and to take a leadership position in finding the funds needed for the job at the recent 4th Annual Conference and Exposition on Education and Training sponsored by the American Management Association.

"We have," said Dr. Samuel Halperin, assistant secretary for legislation in the Department of Health, Education and Welfare, "a long way to go before there is a real marriage between education, government and business."

However, he stressed a vastly increased role for business and industry in the vocational-education amendments of 1968, which have now passed both houses of Congress. Morse urged the business community to participate fully in the new provisions contained in the amendments that have been designed to prepare students for entering the job market.

Oregon Sen. Wayne Morse also urged a broadened role for business and industry in the amendments.

Addressing the opening day luncheon of the four-day conference at the New York Hilton, Wyoming Sen. Gale McGee told the audience that "our people, no matter what their profession or their specialty, must be liberally exposed to a liberal education as a first priority, then thoroughly trained to do their specific job as well."

"We have not, as a people," he said, "developed an educational and philosophical foundation to match our technological advances, and the result is that, although we pass all the tests in technology and science admirably we too often flunk the course in other areas, including international relations."

McGee added that the education process cannot halt with the end of formal schooling, noting that the pace of change in the world makes continuing education a necessity in order that new knowledge and new insights can be put to work for society.

Cites two trends

Addressing the conference on current research and development, Sam Gale, vice president of Capital Film Laboratories, urged the audience to take advantage of two important events taking place in today's audiovisual environment.

"The first event," said Gale, "is the now sizeable acceptance of Super 8mm as a new medium by industry audiovisual practitioners, military specialists, and educators. The second event is the increasing awareness on the part of industry and education regarding the ability of these two historically separated



McGEE



MORSE

functions to forge ahead in a new spirit of cooperation to bring fresh, curriculum-oriented film programs to our school system. This second area is more complicated to diagnose, so let's leave it until later. First, we concentrate on Super 8mm . . . just what is and what it can do for you now.

"The National Audio-Visual Association's recent meeting in Washington also reinforced my basic point. Even though industry cannot afford to go 70mm, 35mm, 16mm, Super 8mm or regular 8mm in its film presentation, most of the visual and verbal activity at the meeting was, 'thank heaven, it looks like we are starting to get industry-wide cooperation on Super 8mm. Everybody is gearing up . . . including the labs. Now maybe we can start getting service if we decide to utilize Super 8mm'.

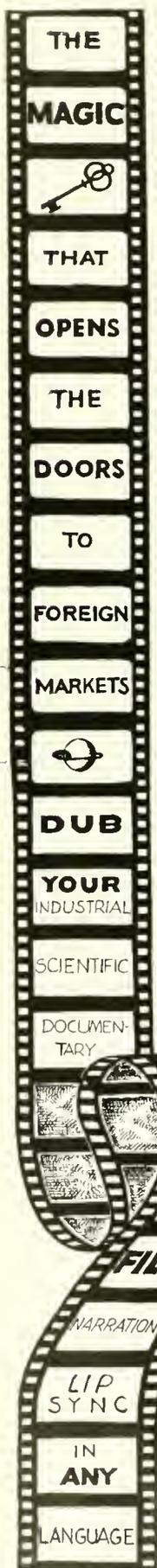
"So how about your decision to go with Super 8mm? Why should you seriously consider it? And what's the status of supply of hardware and software? I can quickly answer those questions.

"**Hardware.** There are six generally accepted Super 8mm sound projectors on the market at the present time, and I may say quite frankly that the standardization problem still exists. But I maintain that it's a problem, not yours.

"We now at least have a uniform optical track advance and standard 20 mil width with 100% modulation optical track. Labs are now purchasing equipment built to this specification.

"**Software.** If you're in industry, the software question is handled. You have your own films. The educational field is another matter . . . for Super 8mm, whether major distributors like it or not, is changing the distribution patterns to conform with today's school requirements. Teachers want short films to be shown on simple projection devices. The hallowed temples of "the big three" (McGraw Hill, EBF, and Coronet) are starting to be ravaged by the restless winds of today's modern film distributor who is pushing the Super 8mm medium. CBS doesn't buy companies like Film Associates or Bailey Films because they are doing something accepted thing! The growth potential of

Continued on page



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AMA conference . . .

continued

industry pioneers like Ealing is phenomenal. The handwriting has been on the wall for some time . . . but the encouraging sign is that major new market entrance, like Double-day mentioned earlier, are helping to move the big three toward a more liberal stance regarding Super 8mm. Everyone recognizes it's here . . . and they're planning their own technical conversion to pre-print material accordingly. You will now be able to purchase more available library material in the Super 8mm mode than ever before. And here once again, if you make the commitment to Super 8mm, the distributor will be forced to comply with *your* needs. So, to repeat, buy now. Don't wait. Decide upon an optical or magnetic projection system (or both) and order your prints accordingly.

"Laboratories. Prior to this summer, there were only a handful of labs actively engaged in any 8mm activity. Technicolor, Colburn, Calvin, Hollywood Valley, and a few others including Cine-Magnetics here in New York. Most of their equipment was built to handle regular 8mm. But now the print availability log-jam in Super 8mm in starting to break.

"High speed direct reduction printers are being delivered from lab suppliers like Hollywood Film. Processing machines are starting to go on-stream in a variety of new locations around the country.

"My own company, Capital Film, will be volume printing both optical and magnetic sound Super 8mm within the month. Delux, Consolidated, Movielab, Reela, Perfect and a host of smaller facilities are in some stages of Super 8mm production or development of expanding capability.

"Within a relatively short time, many labs will be providing the same kind of service in Super 8mm that you now enjoy in 16mm.

"To summate the entire Super 8mm situation, you now find yourself confronted with a variety of improved hardware to choose from: the educational software distributors are making their material available in Super 8mm; and the labs are gearing to handle the increasing demand.

"So let's move on to the second major event that I spoke of earlier: The increasing awareness on the part of industry and education regarding their ability to cooperate in developing curriculum oriented film programs for our school systems.

"Before we get ourselves enmeshed in the challenge of what is being done, we should briefly review how films historically have entered the schools. The big three and others have done a terrific job of bringing *individual*, 12-15 minute average length films to the schools utilizing a catalogue, direct mail and sales force system. A teacher can choose a film he wants to show his class and either have the school buy it for a library print or rent it for the single showing on a 16mm projector.

"I think we're all aware of the built in problems of this system to provide films for

more than limited use. I believe the national average is now about two films per year per class. This is admittedly not regular usage!

"What's happening to change this situation? Our schools are changing to the extent that the educators are now crying for film to be used on a *daily* basis . . . as part of the total curriculum. They're aware of the National Defense Education Act and the Elementary and Secondary Education Act which provide funds for the purchase of *end product*. They have heard about (or seen) new small format films and have learned what they can do for the students. They know that the hardware is easy for student and teacher to use . . . and this is the real benefit of the small film format systems . . . ease of use. But the films they used in 16mm mode now as a rule don't lend themselves to total, daily curriculum oriented use. They're fine for 'one-shotters', but who is going to make the new curriculum oriented product so badly needed in our school systems . . . especially in the non-scientific study area? Here's where the new problem begins, and after several months of study I think I've settled on a formula to help solve the problem. It's really quite simple in theory and I might add that work is already underway on several projects through another company in Washington, D.C. that will help prove whether I'm on the right track or not.

"This company was organized to act as a catalyst between education and industry, to take advantage of the increasing dialogue between educators' needs and industry capital.

"As a pilot project, the company developed a Home Economics film program of 10 films in association with leading educators within the National Education Association, Department of Home Economics, the American Home Economics Association, and the

Concluded on page

. . . and we quote:

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Film Pioneer Bill Ganz Succumbs

BUSINESS SCREEN the rest of the industry mourning the death of film producer Bill Ganz, president of the Institute of Communications.

Ganz, an industry pioneer to this country early 1900's and learned to run a motion picture projector while working as a jerk and in an umbrella factory.

After learning to run a projector, he became a projectist in what is now known as the "Borscht Belt." His included advertising night's show while through town with a horse buggy, blowing a bugle to attention to a billboard wagon's side.

After working a while as a staff cameraman for the Philadelphia Ledger, Ganz took over the newsreel job with Universal news in New York. When he took over the newsreel in 1919, Ganz went into business for himself, making commercial and documentary films. Even then, his experience as a newsreel cameraman led to many interesting side jobs.

In 1925, when only a cameraman was permitted aboard the test flight of Graf Zeppelin, Ganz was man. The other available cameraman declined to go because of the danger involved. Ganz was the man who had filmed historic events as the 27th vision's return from WW I; the Mexican Conference in New London and the Kingsland explosion made the famous picture of the flight.

For 41 years he has made movies for the American Cross, who because of background called him immediately to go into flood to take movies. He was once the subject of an article in their magazine called Ganz Covers the Waterfront. His firm, Institute of Visual Communications, is well known for many outstanding documentaries, teaching and training films. Away from various competition lined the walls of his New York office and home Wyndeliff Road in Sears River View, New York.



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Columbus Film Festival Becoming International in Scope, Entries

THE COLUMBUS FILM FESTIVAL

looking to its year of operation non-profit, volunteer operation of the Film Council of Greater Columbus, reached the stage where it is international in scope. Success of the festival has



the result of several dedicated business and women who have devoted hundreds of hours each year to the task of group organization and judging films from the four corners of the United States and Europe.

Leading the Columbus festival are Mary Rupe, the Council's secretary-treasurer, film librarian at the Columbus Public Library, and Daniel F. Prugh, council president and assistant director of the center of science and industry.

Miss Rupe has been a key officer in the

festival operation since its inception in 1952. Her past associations and work well qualified her for the tremendous undertaking of the Columbus festival; this included 7 years with Paramount Pictures (beginning in 1924), 7 years with the Audio-Visual Department of Ohio's State Department of Education; with the Motion Picture Section of the U.S. Signal Corps at Ft. Hayes, the Columbus Military Base that will soon be disbanded; 3 years with Capital Finance (the only job that did not involve films), and then to the Columbus Public Library's Film Department where she has served for the past 18 years.

Prugh joined the Film Council of Greater Columbus as President in 1954 and has served in that capacity since. He is presently Assistant Director of the comparatively young (4 years old) Center of Science and Industry, and Director of the Franklin County Historical Society, the parent organization.

Other key persons involved in the organization of the festival include: Mr. Galvy E. Gordon, former head of the business and industry category and currently Executive Vice-President of the Columbus Council, and Dr. Robert Wagner, Chairman of the Department of Photography of Ohio State University, now a Trustee of the Council, Dr. Edgar Dale, Research Associate of the School of Education of Ohio State, has also been a longterm trustee. Serving the Council as advisory trustees have been Mr. C. Roger Cahaney, Executive Vice-President of Sterling Movies, Mr. Carl M. Lenz, President of Modern Talking Pictures Services, Inc., and Mr. Charles W. Vaughn, General Manager of WCET, Cincinnati, Ohio.

The Chris Statuette Award is the highest honor the Columbus Festival bestows upon a producer and sponsor. The statuette is an original interpretation in bronze of the Christopher Columbus statue which stands in front of the Columbus City Hall. It was a gift from the city of Genoa, Italy on October 12, 1955 (time of the city's sesquicentennial celebration) — which was Columbus Day.

The Chris Certificate Award made possible through the annual co-sponsorship of the Columbus Area Chamber of Commerce and the Film Council of Greater Columbus, is awarded to runner-up films in each of the festival's six categories which include business-industry, health, travel, education-information, graphic arts and feature films, and religion. Within the past year, sub-categories have been added to education-information and to graphic arts.

Each year entries in the Columbus Film Festival continue to grow with more and more producers and sponsors entering their products. Today, the Festival is international in scope and looks ahead to many more years of film judging. Thanks to the work of dedicated people this Columbus Film Festival has emerged as one of the few events of its kind.

The 1968 Film Festival will be held on Thursday, October 24th.



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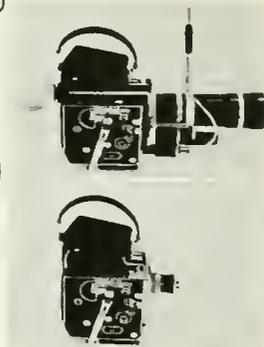
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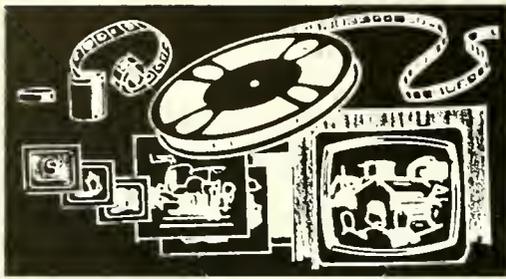
In short, you can do anything with the Bolex. Just what did you have in mind?



Write to Paillard, Inc. 1900 Lower Road, Linden, N. J. 07036, for copies of the special Bolex magazine issues on T. V. communications filming, and educational film making



BOLEX
The Bolex 16 System.



picture parade

Shedding New Light on Performance Appraisals

You're Coming Along Fine, the latest management training film to be released by Roundtable Films of Beverly Hills, explores critical facets of the appraisal process.

The performance appraisal, whether it is formal or informal, is a tool utilized to make critical decisions about promotions, salary increases, transfers and terminations. But, in spite of the need for accurate appraisals, too many managers see the appraisal either as a corporate ritual to be put off and hurried through at the last moment, or as a means to bolster the ego of a faltering employee. These and other facets

of the process are covered in the film.

The film is not confined to performance appraisal. It is a case study which has many implications for discussion of management by objectives, staff development, motivation and communication. For further information on how to obtain *You're Coming Along Fine*, write Roundtable Films, Inc., 321 South Beverly Drive, Beverly Hills, California 90212.

"Team" Aids at Keeping Students in High School

So You Want To Be On The Team, an 11 minute, 16mm color

film produced by Vocational Films, encourages the culturally disadvantaged to stay in school.

One of the hopes, common to the disadvantaged youngsters, is to escape his present circumstances by developing athletic abilities which allow him to be "discovered". Besides providing occupational information, the film emphasizes the role of the school and education in obtaining training and recognition.

So You Want To Be On The Team is designed for junior and senior high school students for use in group guidance classes and careers awareness and development programs. Physical education programs will also find a wide application for this film.

Personal comments and action shots of such famous athletes Ferguson Jenkins, Randy Hu-ley, Bob Boozer and Gayle S-ers along with narration and questions by nationally known sports commentator Jack Br-ouse, assures viewer interest. Preview prints are available from Vocational Films, 111 East Ave., Park Ridge, Ill. 60068.

"Death and Taxes" Show Tax History, Complexity

"... but in this world nothing is certain but death and taxes." Benjamin Franklin's famous statement opens the motion picture *Death and Taxes* made

Continued on page



Call this man at Geo. W. Colburn Laboratory to save time, money and footage on your next film!

Allen Hilliard, our Director of Technical Information, is constantly trying to be of service to the film maker.

By planning with Allen ahead of shooting, you can save time, money and footage. In this way, we can also coordinate our specialized equipment and experience with yours to guarantee fine professional quality and effectiveness in every film you produce.

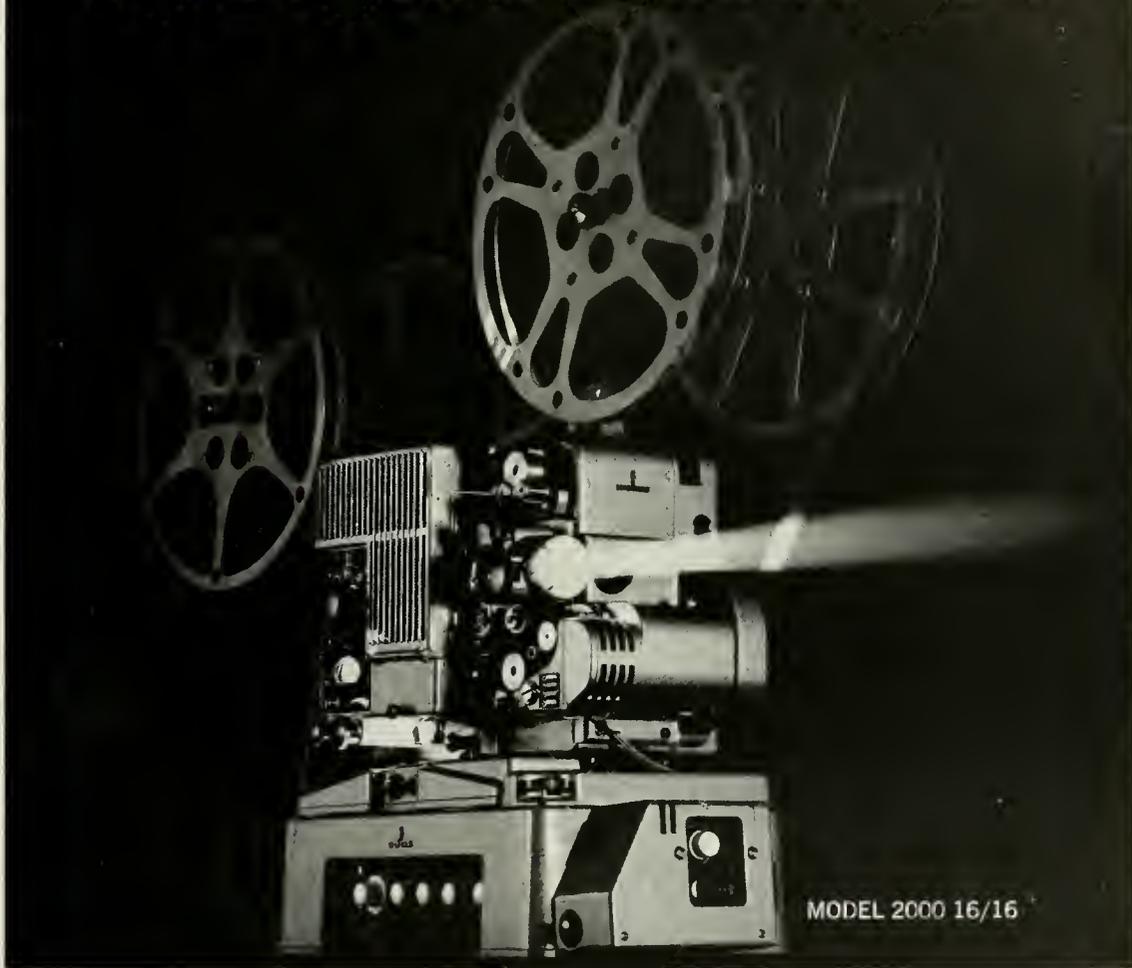
There is no obligation. Write, stop in or call now (area code 312) 332-6286.



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The Siemens 2000 16/16 is a high quality optical-magnetic sound projector interlocked with a high quality 16mm magnetic deck. It is an unusual combination and it can do unique things for you:

- Record professional 200 mil track on the 16mm magnetic deck
- Record, or re-record on 100 mil striped picture film
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- Playback single or double system magnetic tracks, all in perfect synch!

Use it as a preview projector, as a multi-lingual projector, as an editing projector! Use it as a supplement to existing facilities—or as a complete "sound studio in a suitcase." Use it to bring interlocked projection to your sound work. The Siemens 2000 16/16 sound projector is the modest cost answer to dozens of sound film problems. Perhaps it is the answer to yours?



Also available with synchronous motor

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picture parade . . .

continued



Ben Franklin talks with a Block tax man in a scene from the film "Death and Taxes."

H & R Block, Inc., by Calvin Productions. The educational, informative and often humorous film traces the history of American taxes from the tea tax before the Revolutionary War to present-day federal income taxes.

As the history of taxes is presented, various characters voice diverse opinions on the tax subject and throughout the 18 minute color picture attribute the "Death and Taxes" phrase to Mark Twain, Cal Coolidge, Robert Browning, Will Rogers, and Confucius.

Made as a public relations tool for H & R Block city manager, the film expertly defines the complexities of taxation and how the Internal Revenue Service deals with millions of tax returns per year. Narrator Don Morrow carefully explains how tax returns are first screened, then prepared for the giant IRS computer center in Martinsburg, West Virginia.

Death and Taxes will be shown to civic groups, clubs and nationwide in Skyport Cinemas. For additional information, write H & R Block, Inc., 4410 Main, Kansas City, Missouri 64111.

Music Moves Teens in Driver Education Film

Chrysler has now put its successful driver education program on 16mm film for use by high schools. The film, called *Music for Modern Americans*, features Thurlow Spurr and his group, The Spurlows. Their entertaining performance delivers the safe driving message, emphasizing the importance of driver education. Presented with the universal communication provided by music, this message gains increased meaning and importance to students.

The performance features cal solos, instrumentals, cl renditions, and lively mu production numbers of all t of music, from folk songs to and the latest in pop perfor by 30 member band and ch

All the members of the are given special driver educ instruction before joining troupe and are only a year or older than the high school a ences enabling the students easily identify with the c Members of the group make l statements about driver train backed up with pertinent rema from members of the local S Highway Patrol.

The 29-minute film helps b an awareness of good high fair-play and safe driving a tudes among high school dents. More information ab the film can be obtained thro Modern Talking Picture Serv 1212 Avenue of the Americ New York, New York 10036.

A Look at Reasons for Poverty, Ghettoization

At this time in history, w the minority people across nation are exploding in their s ire to get out of the bo caused by poverty and ghetto tion. And at a time when Presidential Commission un the leadership of Gov. Ker tells us that the problem is sically caused by white peop the sound filmstrip, *The Trap* most timely.

It was produced last year. Ben Rinaldo in Hollywood University of California Ext sion, and is now in national lease by Rinaldo.

It tells the story of some of reasons for poverty in this le of plenty, and what the w middle class community must to help eradicate it.

It gives many suggestions both men and women in s ways that they can take this pro lem and do something about

The sound filmstrip is ain at community groups, and available with a discussion gui so that anyone can lead the c ussion, and hopefully will m vate people to action.

The story in *The Trap* ste with the Watts riots, and t the story of two boys, grow



...tic scene from "The Trap" examines the problem of the areas.

poverty, and their trials and ations. It continues in tell-tails of what happens in communities. Then the film-breaks for a brief midway vision period. After which filmstrip continues with sug-ns for action.

approximate 300 copies n circulation — at the min-cost of \$15 each — have of great assistance in giving white communities their rue look at poverty.

the concluding segment, it f some areas where the bus-community can make in- into the poverty problems eir communities — and

thereby help themselves by low-ering their taxes.

For additional information, write the Ben Rinaldo Co., 6917 Melrose Ave., Hollywood, Calif. 90038.

Mullet Subject of New Fisheries Film

Mullet Country, a 14-minute color film produced in cooperation with the Florida Board of Conservation, has been released by the Department of the Interior's Bureau of Commercial Fisheries (BCF).

H. E. Crowther, Bureau director, said that the film is available through the 200 film libraries in the BCF distribution system. Additional prints are being circulated by the Florida Board of Conservation.

Produced with matching Federal and State funds, the 16-mm. motion picture stresses mullet as a quality food fish. Florida lands more mullet than any other State, and the film doubles as a travelogue, featuring scenes in St. Augustine, Tarpon Springs, and the Everglades.

The State conservation agency and BCF are investigating the

possibility of combining the film with a special recipe booklet and a light plastic phonograph record of the musical theme from the film.

Composed and performed by Florida State University coed Willola Tyson, the folk-style theme song features a guitar accompaniment.

The movie traces the history of mullet back to the Romans, Egyptians, and Polynesians. The biology of the species is covered briefly, and the three major commercial fishing methods are demonstrated. In addition, techniques of processing, cooking, and serving are shown.

This film brings to 23 the number of fisheries movies circulated by BCF. Some, such as *Mullet Country*, are the product of Federal-State cooperation under the Commercial Fisheries Research and Development Act; others are financed by the fishing industry or allied industries.

A catalog of fisheries movies is available from Audio-Visual Services, Bureau of Commercial Fisheries, 1815 North Fort Meyer Drive, Room 601, Arlington, Va. 22209. The loan of prints may be arranged through that office.

Mullet Country will also be available from the Florida Board of Conservation, 107 W. Gaines Street, Tallahassee, Fla. 32304.

Film Show Tests of Wear on Engine Rings

Farr Company, Los Angeles manufacturer of air cleaners for heavy duty diesel engines, has produced a motion picture, *Operation Hot Ring* which is available on a loan basis. Based on radio-active tracer tests on diesel engines (conducted by Southwest Research Institute, Houston) the film shows the progressive rate of wear on rings when fine dust is introduced through the air intake system. The compilation of data points up the extent of engine damage caused by the intrusion of dust, and the importance of proper filtration.

The film is of particular interest to those in charge of operations and maintenance. Running time is 22 minutes, 16mm, color-sound. Prints are shipped post-paid in re-mailable fibre cases. Request prints from Advertising Department, Farr Company, P. O. Box 92187, Airport Station, Los Angeles 90009. •

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- (G) Alignment attachment for aligning optical axis on title board center.
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- (I) Miniature camera table for making titles and reproductions with 35mm still cameras.
- (J-K) Special effects accessories not included in price.



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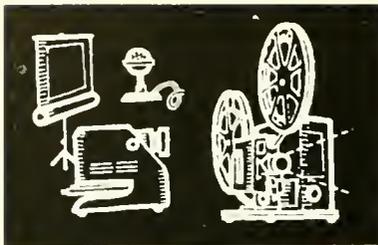
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new products review

E-Z-See Zoom Scales Enlarge View of Controls

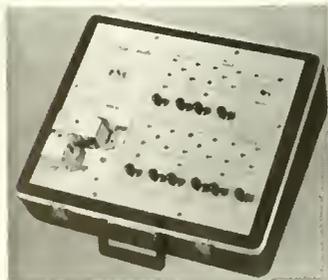
The E-Z-Sec Zoom Scales, marketed by Birns & Sawyer, Incorporated, provides an enlarged view of diaphragm and focusing controls. These unique attachments permit easy visual control without moving to the front of the camera to see; from the viewing position, a clear and enlarged view of controls on the Angenieux 12-120 zoom lens results. Data rings can be positioned on the top, bottom or the side for easier viewing.

When used with a Bolex, Bell & Howell, Auricon or Beaulieu, the scales can be attached to the Angenieux zoom lens on a 45 degree angle so that the cameraman has his right eye on the viewfinder while checking focusing and diaphragm stops with his left eye. With the Arriflex, Kodak Reflex, Mitchell, and others, the focusing scale is far enough in front and large enough for easy viewing. For further information, write Birns & Sawyer, Inc., 6424 Santa Monica Boulevard, Hollywood, California 90038.

Six Channel Programmer Permits Unusual Effects

Bill Stokes Associates, Incorporated has introduced a six-channel electronic projector programmer called the Program Director. It permits automation of unusual effects for multiple-screen presentations, including the simulation of animation using 35mm slides.

The unit controls five slide



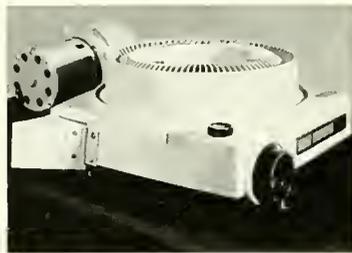
Program Director is housed in attaché-styled portable carrying case.

projectors and a movie projector simultaneously; control functions are also easily adaptable for remote control of room lights, screens, curtains, and special effects. Two or more Program Directors may be operated in conjunction where more control functions are desired.

The Program Director incorporates a dissolve feature as standard equipment on all five slide projector controls. Dissolve time on each projector may be

manually adjusted from 0.5 to approximately 45 seconds.

Animation is simulated through rapid superimposition of progressive or cyclic slides over a projected background. Slide changes, fade-ins and fade-outs, and projector switching are all automatic, activated by the logic circuitry; or may be operated from the control panel. Integrated circuits and solid-state components are used to insure reliability and greater versatility.



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- ★ Ektagraphic Model Modified Carousel Projector
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- ★ Remote Control Cable

Special carrying case — \$35.00

Dealer inquiries invited.

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Cable: "AVEMANSA" (212) PL 7-0552

The Program Director is ideal for presentations to large or small groups. For additional information, write Bill Stokes Associates, 5527 Dyer, Dallas, Texas 75204.

Rear Projection Screen Theater Folds into Case

The Lenscreen Port-A-Theater, by Polacoat, Inc., provides easy portability in the home, office and meeting room. It pro-



The Port-A-Theater can also be used as a photocopy screen.

jects black and white and color slides, movies and filmstrips.

The rigid 272 square inch rear projection Lenscreen provides high resolution imagery in normal room light. The permanent mounted mirror is easy to clean and the 1-inch thick case (when folded) permits easy storage.

For additional information, write Polacoat, Inc., 9750 Conlin Rd., Blue Ash, Ohio 45242.

Write, Type, Draw on New Filmstrip Material

A new filmstrip material now available from Hudson Photographic Industries, Inc., that allows anyone to write, draw or type on it with pen, pencil or typewriter and then project immediately with any filmstrip projector.

The "U" filmstrip, as it is called, is blank 35mm film with a specially treated surface that accepts written material easily. "U" filmstrip can be erased or washed



Includes "U" filmstrip material, block and Quick Splice tapes.

...sed over and over again or
rips can be made permanent
ny available spray-on coat-
here are indicators on the
marking the frame lines, but
are out of the projected

...e filmstrip is cut and per-
d exactly the same as the
ary filmstrip now in use.
means "U" filmstrips can be
ected with any filmstrip pro-
made. A complete "U"
rip kit is also available. For
ional information, write
on Photographic Industries,
Irvington-on-Hudson, New
10533.

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...raflex, Incorporated has in-
uced a two-section Flip-lock
rolled center column, remov-
for monopod use, which
lights two new tripod models.
ese versatile tripods provide
ographers with the capability
se movie and still cameras
he same tripod or use the
er column as a hand-held
opod,' mount two cameras
shoot color and black and
e in one set-up.

...th tripod models, TR-V-M
essional and TR-IV-M De-
x feature a Flip-lock con-
d center column that accepts
ditional Pan Head and
y Arm Assembly for obtain-
glow angle shots. For addi-
onal information, write Adver-
ing Department, Graflex, Inc.,
hester, New York 14603.

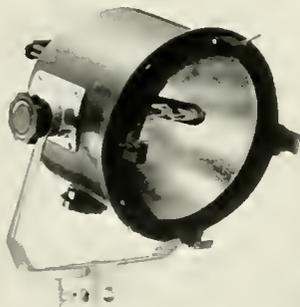
ven Light Distribution, ay Focus in Multi 20

...erkey-ColorTran, Incorpo-
at has introduced a 2000 watt
ocusing "quartz" light which
rovides uniform light distribu-
ion with smooth focusing con-
rol from flood to spot, called
he Multi "20".

...he Multi "20" can be stand-

mounted or supported by stand-
ard grip equipment for both stu-
dio and field applications in mo-
tion pictures, television and still
photography. At 20 feet, using
a 2000 watt (3200°K) "quartz"
lamp, intensity can be varied
from 106 footcandles in the flood
position to 799 footcandles in
the spot position.

Features include two and four
leaf barndoors, single and double
scrims, diffusion glass and
dichroic daylight conversion fil-
ters, a rugged, well ventilated con-



The "Multi 20" may be used for both studio and field applications.

struction allows for continuous
duty operation, and "quartz"
lamps operate directly from 120
volts, AC/DC. For additional in-
formation, write Berkey-Color-
Tran, Inc., 1015 Chestnut Street,
Burbank, California 91502.

Automatic Tensionizer in New Lenticular Screen

Da-Lite Screen Co., Inc. has
introduced a deluxe Model B Sil-
ver Lenticular wall or ceiling
hung slide and movie screen with
an automatic Tensionizer.

The automatic Tensionizer ex-
tends to a fixed length each time,
may be adjusted, and prevents
either under or over-tensioning
since it is not dependent on the
strength or judgment of the oper-
ator. It provides fine color or
black and white pictures at wide
angles in partly darkened rooms.

With one hand, the picture sur-
face can be opened, stretched and
locked into position automatic-
ally. When the presentation is
completed, the screen is closed by
pressing slightly on the molded
plastic handle, permitting the sur-
face to roll back into its metal
case.

The unit was especially de-
signed for schools, training centers,
offices and homes. For additional
information, write Advertising &
Sales Promotion, Da-Lite Screen
Company, Inc., Warsaw, Indiana
46580.

DuKane Adds Cassette System in 3 Projectors

DuKane has introduced the
cassette system in 3 of their au-
tomatic projectors, the Micromat-
ic, A-V Matic, and Super Micro-
matic models. All three projec-
tors operate automatically from
a 50HZ inaudible cue signal rec-
orded on the sound track advan-
cing the pictures in complete
synchronization with the sound.

Features include high quality
sound and duplication, it loads
and unloads in seconds, rewind-
ing is eliminated — when the
program is completed simply turn
the cassette over, snap it back
into the projector and your pro-
gram is ready to go again. tape
speed of 1 7/8 i.p.s. allows up to
30 minutes of recorded sound
on each side of the cassette and
these units will play any record-
ed cassette, monaural or stereo.
For additional information, write
DuKane Corporation, Audio-Visu-
al Division, St. Charles, Illi-
nois 60174.

Quad Quality Assures High Quality 8mm Prints

Cine Magnetics, Incorporated
is offering a two-inch sample
strip of film, printed by Cine's
"Quad Quality" duplicating pro-
cess.

"We realize," said CINE
MAGNETICS president Everett
Hall, "that this is not exactly
an offer of monumental propor-
tions. Our intention is to show
the motion picture industry ex-
actly what we mean by 'Quad
Quality.'"

The Quad Quality film dupli-
cating process assures high qual-
ity prints of regular 8mm and
Super 8mm film more rapidly
than was previously possible. By
making four 8mm prints on a
single reel of 35mm film, Quad
Quality has consistent quality of
picture and sound. Since four
prints are made at once, delivery
is accomplished in a shorter pe-
riod of time. For additional in-
formation, write Cine Magnetics,
Inc., 518 North Barry Avenue,
Mamaroneck, New York 10543.

Cassette Synchronizer for Kodak Ektagraphic MFS-8

North American Philips Com-
pany, Inc. (Norelco) has devel-
oped a cassette synchronizing
unit that makes it easy and con-
venient to add sound to any film
projected on the new Kodak Ek-

(Continued on next page)



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new products review...

continued

tagraphic MFS-8 (Super-8 Motion Film Strip Projector).

The Norelco Cassette Motion Film Strip Integrator unites the MFS-8 with the Norelco LCH 1000 cassette unit. The recording head of the LCH 1000 plays back two separate tape tracks simultaneously, all the while maintaining complete separation between the two tracks. One track carries the sound and the other carries inaudible cue signals to synchronize the narration with the projection. A special safety track isolates the two tracks, and it is possible to edit and update either track at any time.

The Kodak Ektagraphic MFS-8 projects both motion sequences and still frames with equal brightness. A still frame can be held for study or examination for as long as necessary without using up valuable film footage. However, a film sound track requires the film to be in constant motion. A Kodak Ektagraphic MFS-8, combined with a Norelco LCH 1000 Synchronizing System, can be used for individualized learning, group instruction or professional presentations. It is also ideally suited for industrial and sales training. For additional information, write North American Philips Company, Inc., 100 East 42nd Street, New York, New York 10017.

Bell & Howell Markets Color CCTV System

A new closed-circuit color video system for applications in industry, education and medicine has been announced by Bell & Howell.

The Bell & Howell 2920 model recorder is said to be the first unit on the market that is capable of full NTSC color,



Compact new color vidicon camera and video tape recorder from Bell & Howell are extremely portable.

which results in more faithful color reproduction and hue stability not previously attainable in helical-scan machines. A monochrome version of the unit can also record NTSC color signals.

Other features of the 2920 recorder are compact size and portability (only 65 pounds including case), push button control for all tape motion functions, fast forward and rewind (of one hour of tape) in less than 90 seconds, extra long head life—with a one-year guarantee, spec-

ial positioning of the head—permitting it to be replaced in less than 60 seconds without special tools, and operation in both horizontal and vertical positions.

For additional information, write Bell & Howell, 7100 McCormick Rd., Chicago, Ill. 60645.

Vis-U-Cab—Automatic Rear Projection Console

Vis-U-Line Systems, Incorporated has introduced a fully automatic rear/projection console for sound/slide programs, called the Vis-U-Cab. Ideal for exhibits, conventions, and lobby displays,



Reliable synchronization and automatic start and stop provide features in the automatic Vis-U-Cab.

the Vis-U-Cab is engineered for day-long uninterrupted operation or push button start and automatic shut-off.

The Vis-U-Cab utilizes the Kodak Ektagraphic Carousel projector, synchronized with a solid state amplifying system and cartridge tape desk. Its solid state power pack insures reliable synchronization and automatic start and stop.

Its screen is 16 inches by 16 inches, it has a one hour tape capacity and both telephone handsets and speaker system. It measures 28 by 22 by 72 inches. For additional information, write Vis-U-Line Systems, Inc., 53 Hollywood Boulevard, Hollywood, California 90027.

Film Mood Music Record With No Restrictions

The first in a planned series of film music long-playing records to be sold with an integral license to dub and perform without restrictions, additional fees, applications or reports has been announced by the Filmoods Company, Scarsdale, N.Y. Original purchase of records in the series at retail conveys all necessary rights for full use by the producer, and exhibition by his client.

The initial release, *Filmood Volume One*, contains 21 bars of music, composed and recorded especially for this album. Subjects range from action to romance, from comedy to mystery from science to the sea. Play times vary from full 3½-minute compositions to 5-second musical effects.

Recorded in high fidelity, pressed on noiseless vinyl, the record features the contemporary small-combo sound, electronically enhanced for depth and color. *Filmoods, Volume One*, a 12 inch 33 1/3 rpm disc, retails for \$9.95. Further details from Filmoods Company, Box 4 Scarsdale, N.Y. 10583.



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File Projector Lectern Sitting or Standing

Smith System Manufacturing Company has introduced a roll-overhead projector lectern which offers special convenience features for presentations.

The unit can be used either sitting or standing, and a sliding top permits placement of overhead projector on either for left-handed or right-handed use.

The overhead projector lectern is constructed of steel, with a chrome finish. The sliding plastic top is available in a choice of chrome or walnut finish. Front height is 42" for use standing or on a stool. Overall size is 30" wide by 18" deep by 42" high. Optional accessories for use with the lectern include a drawer,

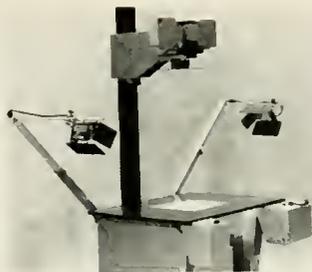


or a drawer. The overhead projector lectern can be used sitting or standing, right-handed or left-handed.

transparency file, side storage and foot rest with rubber feet. For additional information, contact Smith System Manufacturing Company, 56 Emerald, S. E., Minneapolis, Minnesota 55414.

Slide/Filmstrip Camera Permits Rapid Production

The new Slide/Filmstrip Camera incorporating features to permit rapid professional production of slides and filmstrips is now being marketed by Forox Corp., New Rochelle, N.Y. The camera utilizes a film registration system which permits rapid recovery from slides (double exposure) to filmstrip (single exposure) and permits interchangeable apertures for any 35mm format to be used. The camera features remote control retro-projection with reflex viewfinder, 400-foot magazine loader, film cutter and film notch, independent exposure and advance mechanisms which may



Forox slide/filmstrip camera mounted on copy stand.

be automatically interlocked. All controls are located in a remote console mounted at the front of the copy stand.

The camera is designed to function on a Forox or other copy stand. Other features are a housing of cast aluminum construction and containing all exposure, advance and take-up mechanisms. Viewfinder is reflex with ground glass reticle. A 55mm f3.5 Micro Nikkor lens is standard equipment.

An accompanying Copy Stand, Forox Model 10-200, has automatic focus mechanism, is equipped with top and bottom lights to enable art work and transparencies to be copied.

Further information may be had from Forox Corp., P.O. Box 1005, New Rochelle, N.Y. 10802.

Short-Term Rental of Latest Projection Units

Short-term rentals of the latest 16mm continuous projection equipment, built-in or big screen, are now offered by Projector Rental Pool. Supplied through a network of local audio visual dealers throughout the country from a large central bank, anywhere from one to 100 projectors can be rented by the month.

Recent demand for 16mm rental projectors stems from availability of existing TV ad material for pre-showing by field forces. Also, fast service transfers from Video Tape to 16mm black and white or color release prints have increased the need for 16mm projectors. Political candidates, taking their cue from businessmen, are providing campaign workers with 16mm sound films and rented projectors so the candidate can "appear" in many places at one time. This service is an expansion of the Sound Slidefilm equipment rental that the company continues to offer. For additional information, write Projector Rental Pool, 1004 East Jefferson Avenue, Detroit, Michigan 48207.

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industry news

Along the film/tape production line

Dudley Films Award for Production of "Lifeline"

Louis C. Dudley, member of the Information Film Producers Association and head of the motion picture service of the California Department of Water Resources recently received an award from the American Association for Conservation Information for the department motion picture *Lifeline* of which he was the executive producer.

The presentation was made to William R. Gianelli, Director, Department of Water Resources and Dudley by William C. Dillinger, former president of the American Association for Conservation Information, and Information Officer for the California

Department of Parks and Recreation.

The award was for third place in the annual contest. It depicts California's huge state water project.

A unique angle of the presentation was that it was done before motion picture cameras. Dudley is in charge of filming the director's staff meeting. This is a new approach and the resulting black and white, sound-on-film presentation is shown before Department of Water Resources staff meetings throughout California. This technique permits the director to reach personnel throughout the far flung operation without the sizable travel costs and lost time which would

otherwise occur in either a centralized or monthly "circuit ride" by the director himself.

J. W. Ogilvie Honored by American Cinema Editors

Veteran film editor Jack W. Ogilvie, who in 1950 headed a group of top members of his profession in organizing the American Cinema Editors, was recently honored by his fellow ACEs at a testimonial luncheon attended by eighty-five persons. Included in the attendance was a group of his present colleagues from the

U. S. Air Force headed by Lt. Col. Thomas W. Gavey commander of the Lookout Mountain facility of the USAF and Capt. Eric Anderson commander of Detachment 4 of that photo group. Col. Gavey was chairman of the first student chapter of the S.M.P.T.E. and has been an active member for twenty years. Other S.M.P.T.E. members attending were headed by President Carlton Hunt. Ogilvie has been representing the film editors as a member of the Progress Committee for quite a number of years.

Francis D. Lyon, first president of A.C.E. and now a motion picture producer-director, was principal speaker and presented Ogilvie with an Honorary Life Membership for his outstanding work in initiating the profession society and furthering its aims and goals. He was the first Executive Secretary of the organization and was instrumental in recruiting 168 top film editors as charter members. This represented approximately eighty percent of the editors considered active of the industry at that time.



A group of the many SMPTE members at the Ogilvie testimonial dinner include (l. to r.): Lt. Col. Thomas W. Gavey, president; Carlton Hunt, Ogilvie, Irene Svendsen and Warren Strang.



The twenty-man headquarters staff of the National Audio-Visual Association recently moved into this \$140,000 new building in Fairfax, Virginia. Designed to accommodate the expansion of the Association's staff and services over the next decade, the building includes facilities for limited production of audio-visual materials of special interest to NAVA members, and an expanded printing and mailing shop.

Communications



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reference shelf

helpful books and literature

Lighting Handbook

1968 edition handbook for lighting applications in television, motion picture, and professional photography has been published by the Photolamp Division of Sylvania Electric Products.

The handbook provides complete technical information for the industry in a condensed, pocket-sized, simplified form. It also includes complete information on Sylvania's line of tungsten-halogen lamps including the recently introduced 2000 and 5000-watt lamps.

Technical data in the handbook includes information on optical systems, equipment selection and testing methods, as well as methods of production lighting, a glossary of terms and other miscellaneous information.

The handbook can be obtained without charge by writing Sylvania Electric Products Inc., 100 Main St., Buffalo, N. Y. 14203.

Sound Filmstrip Directory

More than 3,000 sound filmstrips for education are listed in the fourth edition of a directory published by DuKane Corporation.

The new edition of the "Educational Sound Filmstrip Directory" was necessitated by a large increase in the quantity of materials available to teachers. The number of sources has climbed from 48 to 94 and the number of available sound filmstrip productions has soared from 2,137 to 2,216.

The directory lists the titles of sound filmstrips as well as the

names and addresses of the producers. Also included are an additional 118 free loan sound filmstrips and their sources. The subjects cover virtually every major curriculum area.

Free copies of the edition may be obtained by writing: Educational Sound Filmstrip Directory, DuKane Corporation, St. Charles, Illinois 60174.

Kodak Products Catalog

A newly revised catalog of audiovisual equipment and film—listing more than 1000 products—"Kodak Audiovisual Products Catalog" is a fully indexed, illustrated and cross-referenced listing of products, auxiliary equipment, photo aids and film, providing audiovisual users with a complete source guide.

The 68-page book lists all of the new Kodak audiovisual products, including the *Ektagraphic* Slide Projector (Model E), the *Ektagraphic* Visualmaker, and the *Ektagraphic* MFS-8 Projector.

Single copies of "Kodak Audiovisual Products Catalog" (VI-11) are available from Kodak audiovisual dealers, or write directly to Department 640, Eastman Kodak Company, 343 State Street, Rochester, New York 14650.

Rear Slide Projection

A compact, four-page pamphlet analyzes the use and impact of rear-slide projection at large meetings.

Subjects covered range from advantages in audience seating and room lighting to considerations in choosing projectors and screens. Slide changers for different types of presentations are also discussed.

For a copy, write Genareo, Inc., Robins Industries Corporation, College Point (Flushing), New York 11356.

CCTV Application Guide

An up-dated version of the brochure, "1001 Ways to Use Closed-Circuit Television" has been issued by Fairchild Space

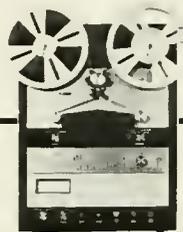
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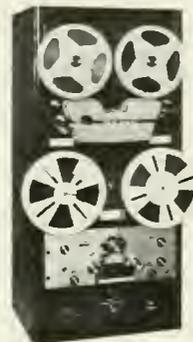
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Training Films, Inc., 150 West 54th
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Philadelphia, 19107. Phone: 215/
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burg. Phone: ZEnith 0143.

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Colonial Films, 752 Spring St. N.W.,
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Academy Film Service, Inc., 2110
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Fryan Film Service, 4369 Industrial
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fic applications in each of these
areas.

Another section is devoted to
an explanation of how closed-
circuit television works and how
it differs from conventional tele-
vision. Also included is a de-
scription of the basic components
of a CCTV system with a brief
outline of how each of the major
elements operates.

The brochure is available on
request from Fairchild Space
and Defense Systems, 30 Park
Place, Paramus, N.J. 07652.

Film, Videotape Processing Catalog and Price List

A new 28-page film & video-
tape processing catalog and
price list was recently issued by
Acme Film & Videotape Lab-
oratories. It is photographically
illustrated—and in color.

It contains some useful in-
formation including a glossary of
the latest laboratory terms, a de-
tachable footage conversion
chart, and comprehensive dia-
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to prepare "A" & "B" 16mm
originals for printing.

The book also contains full
data on facilities, services, and
prices on 16mm printing & pro-
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Copies may be secured
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Sound Ideas Kit

An "ideas kit" providing
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tains a general catalog to A
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The kit is available by w-
riting Ampex Corporation, 401 B
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Catalog of Accessories

Birns & Sawyer, Inc. has
issued a new 44-page catalog
describing and describing acces-
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The illustrated catalog
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conference . . .

from page 48

Office of Education. In effect, the company found out what educators in this field wanted, and set out (with their assistance) to develop a film program to fulfill the complete curriculum need.

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"The idea is to have the industrial firm invest in the production of the film product. After completion of production, the films will be marketed somewhat similar to today's existing methods, but with refinements more in sync with today's market realities.

"The educators will be gaining films they need. The producing and distribution company will be making a profit. And the sponsor will be benefiting by the good will generated by this project at no cost to himself.

"This basic approach is solid. It is being proven. The educators I have come in contact with support the plan. About 10% of industry people contacted in various industries are interested in pursuing this plan to its fullest extent. There is a spirit of cooperation emerging between industry and education in this country.

"But in order to get the two parties together, it takes a catalyst. Someone who is willing to devote his talents and energies to this vitally important task at hand.

"I urge those of you who are in a position to act as catalysts to do so. I urge educators to encourage this type of cooperation. I urge industry to thoroughly investigate the feasibility of sponsoring this type of educational challenge.

"With Super 8mm and other small format projection systems on the horizon such as the CBS Electronic Video Recording (EVR) system, the time *has arrived* when we must start, in a grand way, providing software to the student of our ever changing society, and make the material a realistic reflection of that changing society."

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Resounding throughout was the note encouraging ever greater cooperation and partnership between business, government and education in the "total education" processes at all levels of human endeavor. Leading spokesmen from all segments of the educational picture including TV, computer concepts, videotape and all forms of A-V presentation emphasized a continuing effort of partnership.

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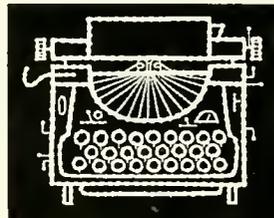
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Program Announced for NY Film, TV Festival

One entire day of seminars and presentations at the 11th Annual International Film and TV Festival of New York, Oct. 15-18, will be devoted to an in-depth study of the multi-media explosion.

Chairman and coordinator for the program will be Jack Upham, staff creative consultant for The Chartmakers, Inc. Emphasis for the day will be on demonstrating and depicting the new forms of multi-media, in terms of its application to present and future communications needs. Outstanding examples of successful presentations will be incorporated in the program.

The first day of seminars at the festival will include presentations by Al Stahl, president of Animated Productions, Inc.; Daniel L. Hess, president of Dan

Hess Productions; Marty B A.V.E. Corp., sales executive Mortimer Marks, executive president of Marks Polar Corp.; Frank Lewin, Den Music, Inc.; and an American Film Institute presentation Ron Sutton, chairman.

The morning of the final of the festival will be devoted to the screening and presentation of outstanding films commercials entered in the competition. A tour of the new color center has been arranged for the afternoon, and the festival will conclude the evening the 18th with its annual banquet and dance.

Emphasis throughout the festival and program is aimed at ideas and technologies of the future in films and audio-visual. Specific topics include, computerized animation, 3-D and conceptual evolution in planning point & point

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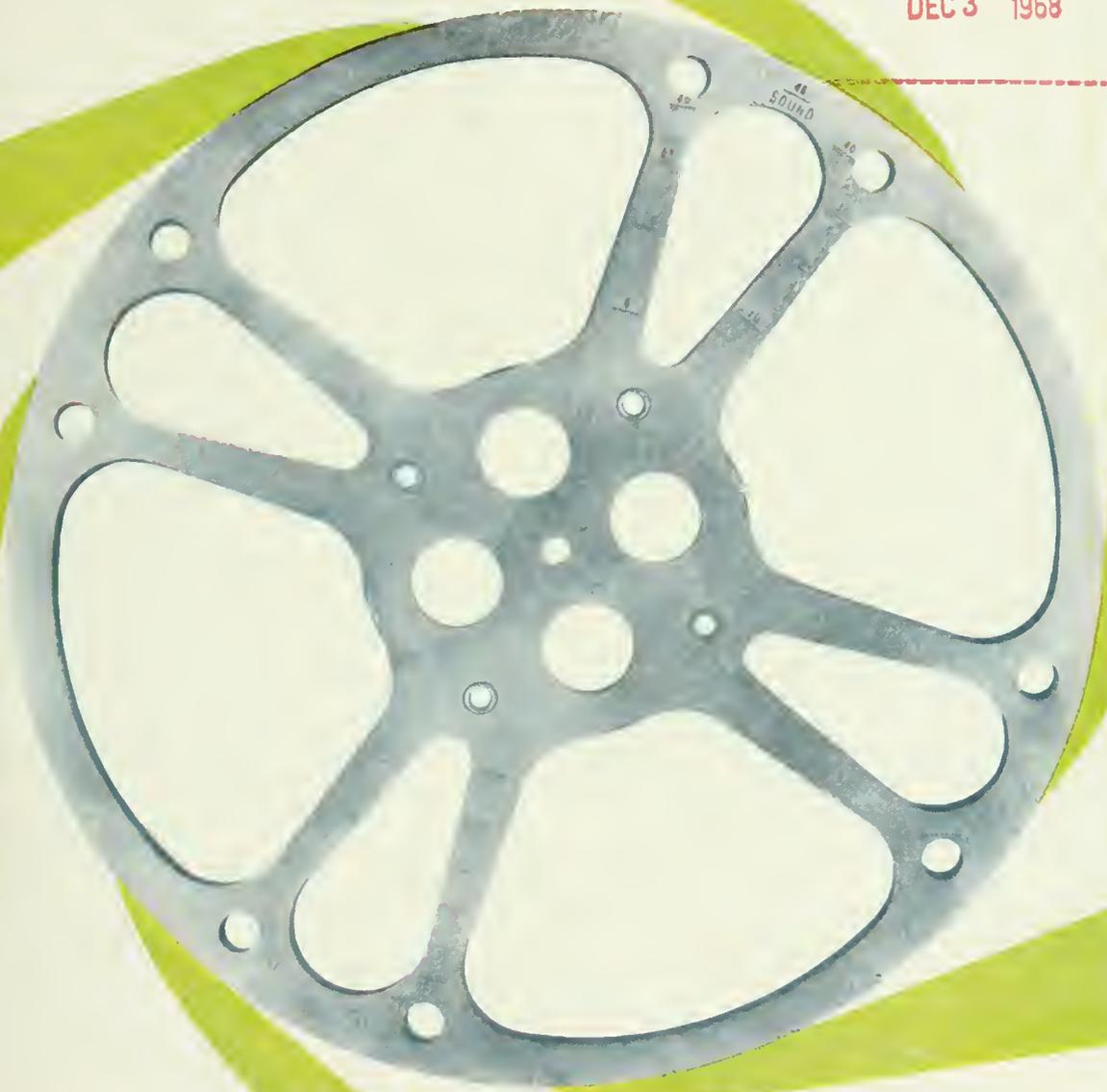
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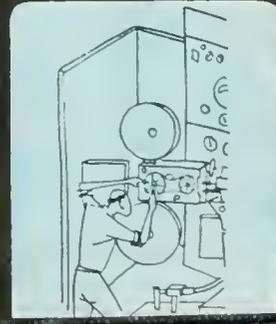
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Annual Buyer's Guide to Film Production Services



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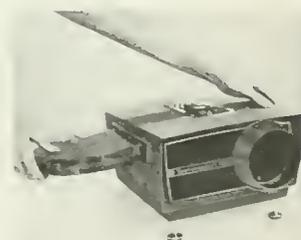
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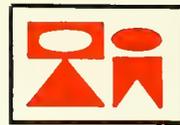
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BUSINESS SCREEN

*The Magazine of Audio and Visual
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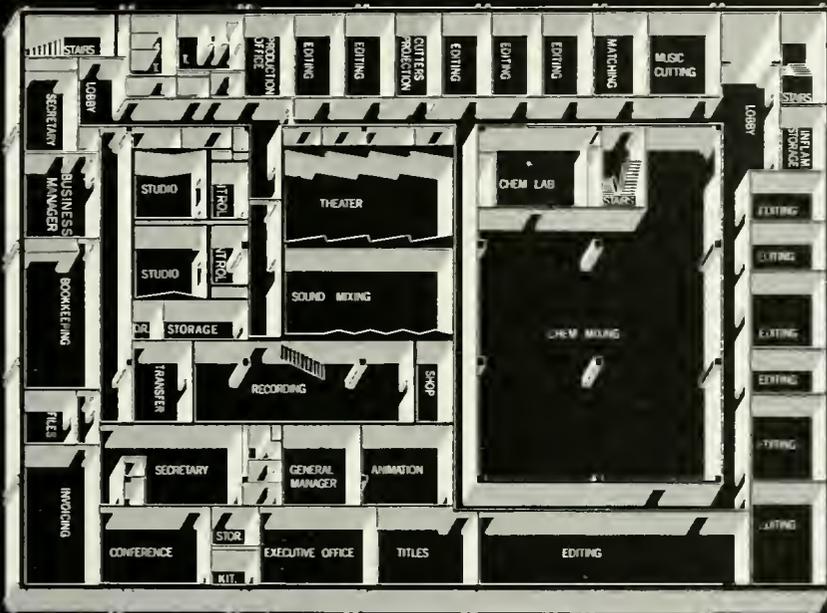
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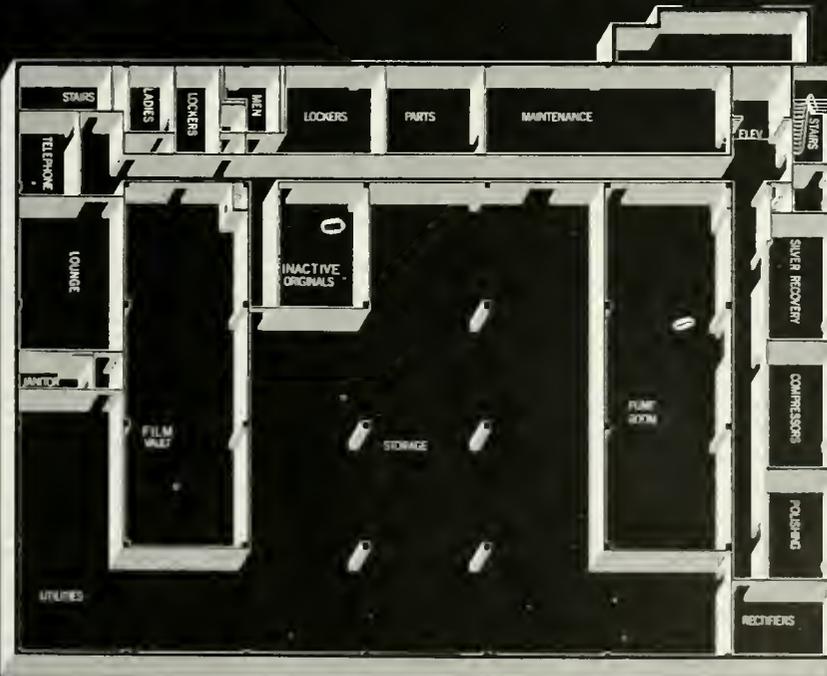
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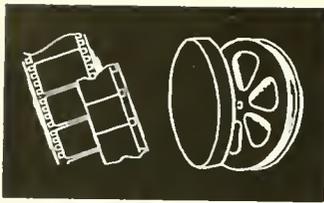


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Berkey Acquires Pathe Labs in NY, Hollywood

Berkey Photo, Inc. has substantially widened its professional film processing capabilities with the acquisition of Pathe Laboratories in New York and Hollywood.

These facilities, as well as Color Service, New York, were acquired from Perfect Film and Chemical Corp. for about \$11 million in cash and notes. Total annual volume of the acquired plants is approximately \$25 million.

Berkey's Pathe Laboratories offer complete processing services — release printing and dailies — to the feature film industry. The Color Service facility will continue to specialize in the laboratory servicing of industrial films.

Manuel A. Casiano, Jr., President of Berkey Photo's Video Division, described these new acquisitions, which are being integrated into this division, "as a

logical expansion of Berkey's operations in the motion picture field."

Existing management of the three acquired plants will be retained, according to the Berkey executive.

Screen Actors Vote Higher Wages in Industrial Films

The membership of the Screen Actors Guild has approved by overwhelming majority a new Industrial Contract covering increased wage rates and improved conditions for acting work in industrial and educational pictures.

In a nationwide mail referendum, 7,844 approved the new contract and 106 opposed it. This is a majority of more than 98 per cent.

Among substantial improvements in the contract, new wage rates for players on a daily basis were raised from \$100 to \$110 for the first year of the deal;

\$115 for the second year, and \$120 for the third year of the three-year contract. Weekly players will receive \$392, up from \$375, and this will be raised to \$420 on July 1, 1969. The contract was negotiated by Guild negotiators and a Negotiating Committee at New York.

Modern Begins Canadian Distribution Program

Negotiations have been completed to distribute Modern Talking Picture Service products in Canada according to Richard H. Rogers, vice president of the theatre division.

Under the agreement negotiated by Rogers and Lynn Meek, MTSP's Canadian general manager with Max Candel and Hector Ross, distribution will be in the six exchange territories of Canada. Hector Ross, will distribute in Calgary, Winnipeg and Vancouver territories with Max

Candel operating in Toronto, Montreal and St. John.

Rogers said that this was the first step in expanding the division into foreign markets. Future expansion initially will include Europe and South America.

Cinema Research, Research Products in New Quarters

Cinema Research Corporation, 21-year-old technical service organization for motion picture and television producers, has moved from long-occupied quarters at 716 North La Brea Avenue to a brand-new building at 6860 Lexington Avenue, Hollywood, Calif. 90038.

The new structure, providing more than 18,000 square feet of space, has been equipped with all the latest laboratory and production machinery available to provide 16-, 35-, and 70mm special effects, trick and traveling

Continued on page 8

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matte work, miniatures, inserts, animation-live action combinations, hand-lettered and hot press titles, color correction of packaging, film correction, optical printing, duplicate negatives, enlargements and reductions.

Also occupying the new building is the affiliated company, Research Products, Inc., which develops and manufactures optical printing and special effects equipment and accessories. A fully-equipped machine shop operating on a maximum-precision basis, is producing four standard optical printers, available with either 35mm or 16mm single heads, or dual 16/35mm heads. Accessory equipment includes dual flip and spin devices, camera tilt, and such other items as Acme Process Projector Heads and 16mm and 35mm Acme Film Movements.

Dealers Cheer MPO Oldsmobile Intro

Oldsmobile dealers across the country were introduced to the new models in mid-September via a spectacular motion picture, *It's a Wide, Wide Oldsmobile World*. The wide-screen 51-minute color film was produced by MPO Productions in association with Oldsmobile's advertising agency, D. P. Brothier & Co.

Rousing sports photography interspersed with stunning car-introduction shots had the dealers cheering at a meeting witnessed in the Americana Hotel in New York.

Credits for the film, fourth in the annual new model introduction series MPO has produced for Oldsmobile, include Frank Egan, executive producer for D. P. Brothier; and MPO's Marvin Rothenberg, director; Gus Eisenmann, producer; Robert Lynch, editor; and Tony Brooke, cinematographer. Well known sports personalities Frank Grifford, George Plimpton, Muriel Grossfeld and Dick Bertram were featured.

New York Charters New Museum of the Media

The Museum of the Media was chartered recently by the New York State Board of Regents.

Basically a space-time ma-

chine, the Museum of the Media will feature exhibits consisting of audio tapes, movies and slides that can be easily and inexpensively duplicated and distributed to other institutions on a mass scale.

The museum is presently collecting materials for its first exhibition: a mixed media study of the human anatomy. Sounds, movies and slides will be coordinated to form a unified environmental experience.

Cinema East/TFI Opens Larger Atlanta Facilities

Cinema East/TFI, Atlanta (Ga.) — based motion picture production company, has moved into new offices and facilities in Atlanta's Executive Park (1584 Tully Circle, NE).

Completely new animation, filmstrip and editing facilities have also been installed.

F&B Ceco Gave Light to Political Conventions

More than 1,300,000 watts of light out of 1600 individual units of floods lights, spot and arc lights, carried by over 160 miles of copper cables — or enough lighting equipment to completely illuminate a small city, were supplied by F&B/Ceco, Incorporated, for the TV coverage of the Miami Republican Convention. Being telecast in color for the first time, this huge amount of equipment was trucked from F&B/Ceco's New York lighting rental department in several forty foot trailers.

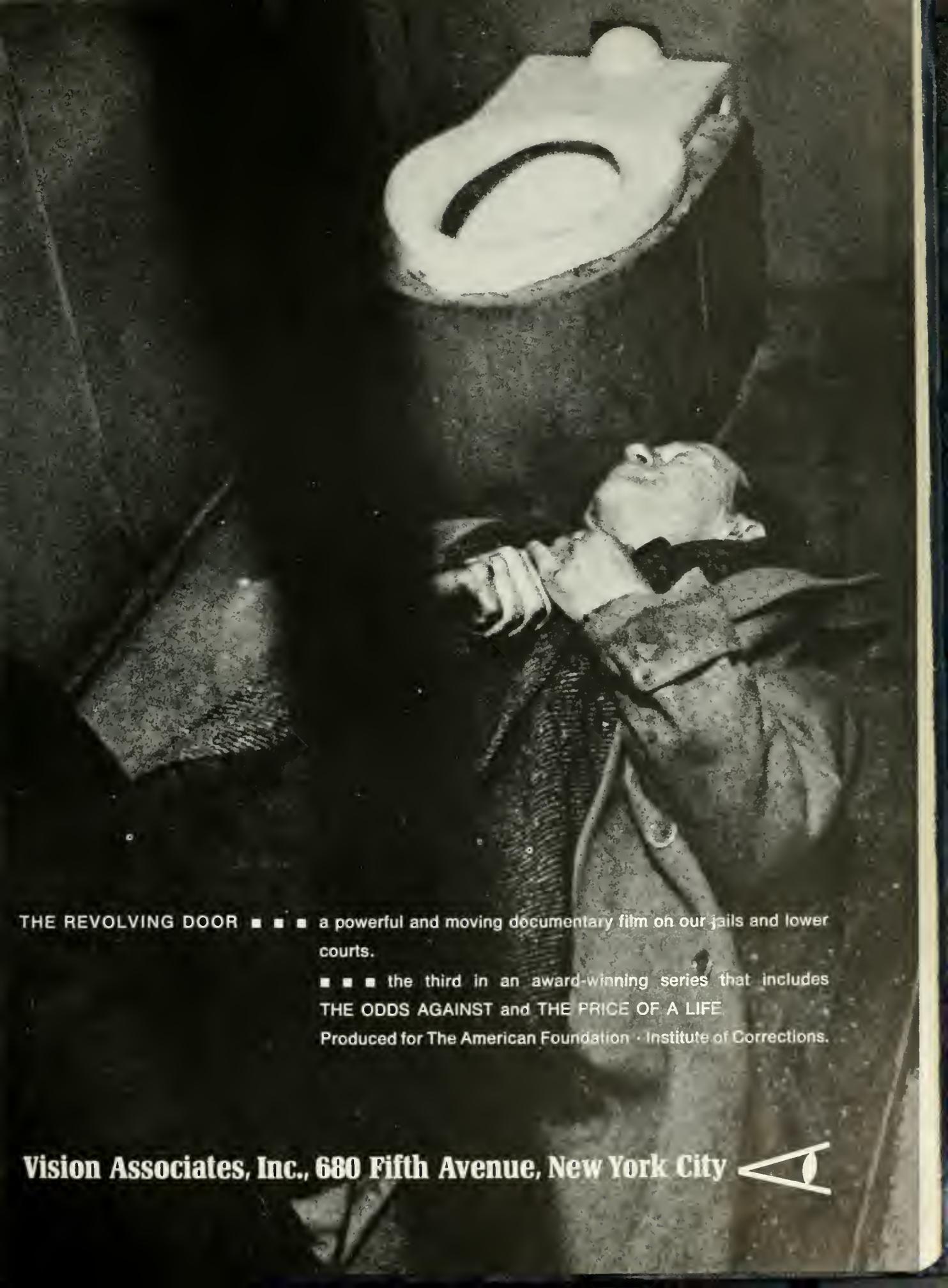
The F&B/Ceco gear heads for the Democratic National Convention in Chicago immediately after the Miami completion, followed by the lighting of Atlantic City's Convention Hall for the annual color network telecast of the Miss America Pageant.

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screen executive

Steadman Named Berkey Executive Vice President

Loren E. Steadman has been appointed executive vice president of Berkey-ColorTran, Inc. In his new post, he will be responsible for the management and operation of the California based manufacturer of professional lighting and production equipment for the motion picture, television and still photo industries.



STEADMAN



KILLOUGH

Killough Named VP at Acme Laboratories

John Killough has been appointed vice president of Acme Film and Videotape Laboratories, according to Mel Sawelson, president.

Killough will be in charge of film production as well as new projects. He has been with Acme for 20 years. He served as Plant Supervisor for the last 15 of those years.

Concurrent with this, Will Van Enger will take Killough's place as plant supervisor. He is a veteran of 18 years with Acme. He was supervisor of black-and-white film production until his appointment as plant supervisor. sion sound film editor.

Vorisek to President of Reeves Sound Studios

John F. Vorisek has been named president of Reeves Sound Studios, a division of Reeves Broadcasting Corporation. Vorisek, who has been with the Studios for over 25 years, was formerly vice president and general manager and fills the post recently made available by the retirement of Chester L. Stewart.



VORISEK

Graflex Names McCowan Acting General Manager

Donald D. McCowan has been appointed acting general manager at Graflex, Inc., a subsidiary of The Singer Company's Controls and Educational Services Group.

He replaces Robert L. Rice who resigned to become president of Geotel, Inc., Amityville, New York. Rice will continue to serve on the Graflex board of directors.



MC COWAN

Coffey Co. Names Moran Ass't Sales Manager

The Jack C. Coffey Co., Inc., has appointed James C. Moran as assistant sales manager.

Jim is assigned to the Waukegan, Ill. company offices of the manufacturer of Standard/LUX-OR Audio Visual equipment and materials. He will be responsible for dealer relations, dealer sales meetings, exhibits and trade shows and related sales functions.

Alan Heads F&B Ceco's West Coast Rentals

Bob Allen has been appointed West Coast director of rental sales for F&B/Ceco, Inc. of California, according to Carl Porello, vice-president-general manager.

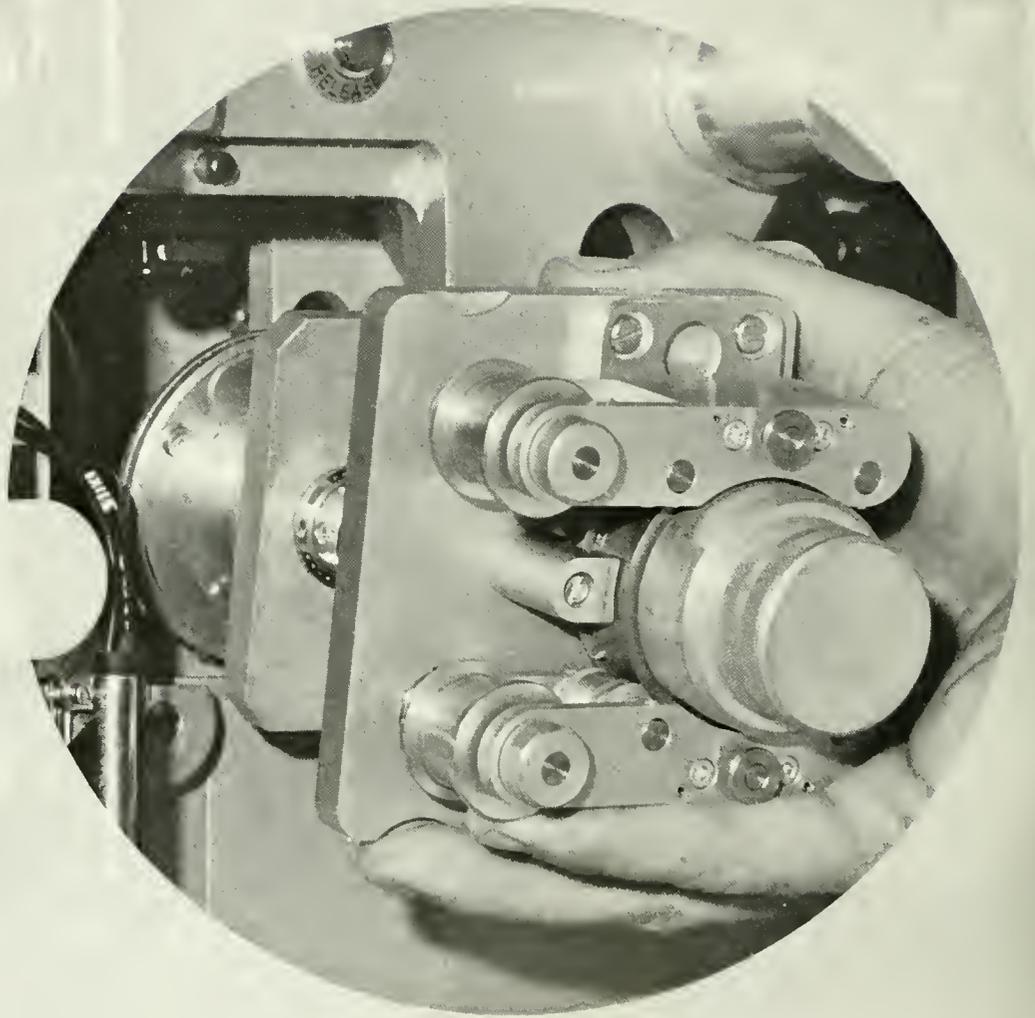
Allen has been working with film equipment for over nine years.

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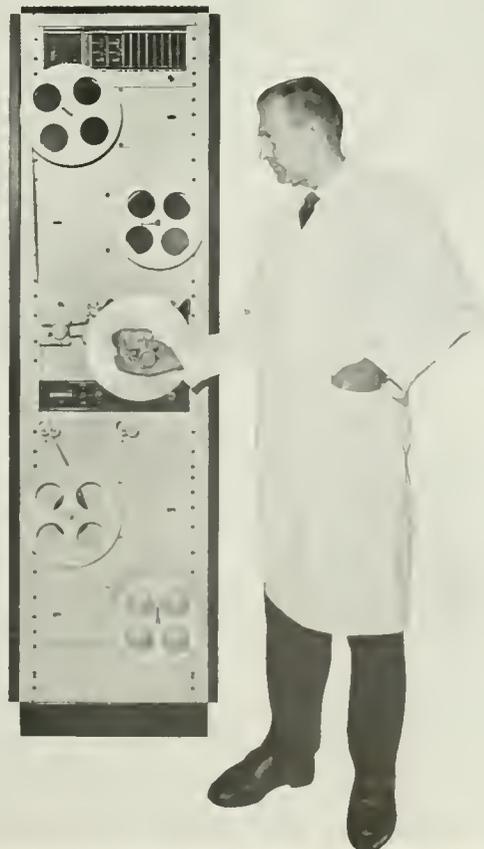
New PM-85 lets you change from 35 to 16mm (and back again) as often as necessary—in seconds and without problems. That's because it has interchangeable plug-in sprocket and head assemblies for both film sizes.

And, the PM-85 interchangeable sprocket module provides automatic speed and equalization changeover when you switch film size. It even has a combination spindle for both 16 and 35mm.

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8mm report from Photokina

Has Design Initiative Passed from U.S. to Europe

By ROBINSON P. RIGG
European Editor

The 8mm cartridge loading film projector introduced by Technicolor seven years ago was hailed as the paperback of audiovisual communication. Salesmen and educators saw 8mm and later Super 8 as a low-cost means of disseminating visual information to millions for individual or small group study. It seemed that at last motion pictures had broken loose from the restrictions of bulky projection equipment, big screens and the need to thread film through gates and over sound heads.

Sound — yes, essential to the users if AV was to move out of the 'chained-Bible' into the mass-media era. Again manufacturers met the need with magnetic striped 8mm and Super 8 film — Fairchild and MPO Video-tronic are the surviving pioneers of the early sixties, proved and tested by millions of feet of film shown on rear-projection machines by representatives of Ford and other major sponsors in USA, Imperial Chemical Industries, Mobil International and others in Britain and Europe.

But the engineers, the film and projector manufacturers and the marketing experts were not completely satisfied that the answer to mass-dissemination of film had been found. And at Photokina this year it looks as though they may have made a breakthrough. Two European manufacturers, Paillard Bolex of Switzerland and Carl Braun of Germany provided Super 8 projectors for home movies and they have come up with a completely new concept of Super 8 cartridge design.

The principle of both is the same — spool your 8mm film on a standard spool, place it in the cartridge, pull out one end, snap on the cartridge cover and insert in the projector. And the projector does the rest — it pulls the film from the cartridge, projects it on the screen and a fast rewind mechanism spools it back again. This is the "open" cartridge (known in Europe as the 'E.P.' cassette) contrasting with the endless loop cartridges developed by Technicolor, Fairchild and MPO. And the same open cartridge can be used in silent or sound projectors.

The Bolex *Multimatic* is a true open cartridge projector. Ready in 1969 each cartridge will store 50 feet of movie film on the same reel as received from the processing station and the cartridges are loaded 6-up just like slides in a slide projector magazine — they are fed into the projector and as one film is being projected the one before is being re-wound — fast. The rewind cartridge is then ejected. Made for amateur use, this silent movie projector has really big sales pros-

pects. Photokina is not the occasion to evaluate a machine for AV use — but from the number of AV men who were enthusiastic about it — I would be surprised if it did not appear in rear projection form sometime in 1969. The picture was remarkable well-steady, with good definition and the projector offers stop frame and slow motion at 8 frames per second. The open EP cartridge offers that loop film users have at present and that rapid rewind compensates for the continuous loop time cycle.

The Carl Braun *Paximat Cine 8* is a dual 8mm/Super 8 EP cartridge loading rear projection unit designed for home use. It takes a specially designed cartridge capable of showing up to 150 feet of film. Projected on a 10½ x 8½ in. groundglass screen, the *Paximat* offers the valuable facility of repeat projection. If you want to repeat a sequence which has just been shown, press the rewind button and project again.

Another Super 8 projector seen at Photokina was the British made THD AV projector using the Technicolor cartridge. The feature of the THD which acted as a magnet to the world's projector design engineers was the exceptional still picture facility — 1/1000th of light or focus, no heat shield.

These were all silent projectors — in the sound field was the remarkable Panacolor rear projector unit and cartridge projector. 12-up picture and optical sound track contained on 70 mm film — seen on the glass Zeiss exhibit and demonstrated by I. Schwartz of Panacolor of USA to AV specialists from many countries. This was the first major exposure of the Panacolor machine in Europe.

Also of US design was Bohn Benter *Institor* a true document case Super 8 sound rear projector for salesmen. Closed, it measures 16 in. by 13 in. by 4 in. and weighs 1 lb. Open, it provides front projector or rear projection on 9 in. by 12 in. screen. The *Institor* uses a closed loop cartridge of new design in which the film transport is provided through two drives, to relieve tension on the film loop. Selling at \$250 the *Institor* has single frame projection and a specially compounded short barrel lens.

Still under drapes, but revealed to *Business Screen* was a prototype sound Super 8 projector made by Austria's Eumig Company. Eumig has a fine reputation for their 8mm magnetic sound spool loaded projector and it was exciting to note that they now have an open (E.P.) cartridge loading machine.

A Eumig spokesman assured me that it



Discussing 8mm and Super 8 developments during meeting at Photokina are (l. to r.) Sherman Fairchild, president of Fairchild Camera and Instrument Corp.; Leslie Dawson, AV manager of Hawker Screen Dynamics; and Robinson P. Rigg, Business Screen European Editor.

yet unnamed — is designed for AV use and it embodies all the features AV men require. The cartridge appears to differ slightly from the Bolex cartridge in that the rewind drive is through a centre axis, as in the Fairchild cartridge — whereas the Bolex rewind is through rollers bearing on the edge of the film. In other respects the Eumig cartridge is similar to the Braun and Bolex. Sound is provided by magnetic stripe.

Maybe here is the true paperback for visual communication — a machine with easy-to-load cartridge, capable of use with sound as well as silent motion projectors. Does this mean that the initiative for the design of 8mm AV projectors will pass from USA to Europe? Europeans are certainly confused — both tool equipment buyers and industry's marketing men complain that there are as many different cartridges as there are projectors which they can load into sound or silent projectors of any manufacture. Until then, they say, the use of 8mm film will never reach its potential.

Do they have a point? Take a look at this list of 14 different cartridge designs currently available in Europe today and judge for yourselves.

Standard 8mm Silent: Technicolor
Super 8 Silent: Technicolor, European EP, Braun EP

Standard 8mm Sound: Fairchild, Videotronic, Minorep

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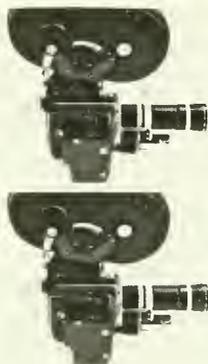
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Photokina Unveils Newest of A-V Equipment, Techniques

By O. H. COELLN

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ELEVEN HUGE EXHIBITION HALLS, located just across the Rhine from the towering spires of Cologne's historic cathedral, housed the 10th annual Photokina held in that West German city from September 28th through October 6th. Truly a "World Fair of Photography" this vast showing of the latest in photographic and audiovisual products brought 183,200 dealers, users and enthusiasts of the pictorial and sound arts and sciences to this trade focal center. 668 firms from 22 countries displayed their newest wares.

Audiovisual equipment, for both production and projection, was evident throughout the halls at Photokina. Especially plentiful were showings of latest models in both cameras and projectors for the Super-8 movie format; 35mm slide projectors with wireless remote control attracted the eye; and there was strong interest in the top-quality studio and location cameras displayed by such leading makers as Arriflex, Bach-Auricon, and Mitchell.

But it wasn't all "trade show" at the Photokina. Cultural events added rich fare for show visitors with 15 international photographic exhibitions to view as well as five noteworthy "demonstrations" on "results and effects" obtainable through photography.

An outstanding visitor feature was the "Film Parade" showings of 61 industrial and documentary subjects, held in an 800-seat theatre. For the first time, a fully automatic movie theater system featuring program control by punched card and the first multivision system were unveiled at Photokina. Highlight of the "Film Parade" program was the hourly "special" showing of our EXPO 67 "top choice" exhibit film, the Ontario Pavilions multi-image widescreen picture *A Place to Stand*. Superb projection and stereo sound brought capacity audiences the finest in modern documentary film technique!

We also liked the fascinating "Light" demonstration with its unusual light effects shown on a myriad of screens using mirrors and projectors for both films and transparencies.

And there was special value in the "Measure of All Things" display which introduced

show visitors to the role of photography in penetrating the micro and macro cosmos. Groups of 10 large-format images took objects from both micro and macro fields. With each picture, the subjects were displayed 10 times larger or smaller than the preceding subject.

The photo exhibitions include a "World Show of Youth Photography" keyed to the subject of "Human Rights" and a "Second World Exhibition of Photography" on the subject of "The Woman." Montreal's EXPO 67 show "Camera as Witness" also made its European debut at the Photokina in Cologne.

29 direct exhibitors plus an additional 15 "representatives" showed U.S. photo and audiovisual products this year. You couldn't miss the big Eastman Kodak exhibit, with its big "Carousel" projection hall displaying lighted color transparencies with stereo sound. Kodak's be-flagged special setup for overseas buyers was one of the most effective and comfortable at the show. Nearby, 3M was prominent with a full display of its domestic and overseas products. Berkey Technical's move into world markets was most evident at its well-attended exhibit of every kind of studio and location apparatus.

At Photokina, there was a fortunate grouping of exhibits by countries. Great Britain's leading role in equipment manufacture was evident in its many stands. One which caught our eye and merits mention was Newman & Guardia's display of a revolutionary new film processor — the Simplimatic. This fully-automatic machine is capable of carrying out a wide variety of different film processes in any sequence, all in one unit. Robert Siegal, director of international marketing for the Simplimatic Company, is located at 131 Clarendon Street in Boston, Mass. Britain's Sound Services Limited unveiled a new 8mm "Daylight Loop Projector" (the THD) which will be an active competitor in months ahead.

A new transistorized "dissolve unit" for professional slide presentations, developed and manufactured by Carillon Films N.V. A-V Systems Division at Rijswijk (Z.H.) Hol-

Continued on page 20

Some of the 183,000 who thronged through the 11 exhibition halls at the 10th Photokina.



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continued



Main entrance to exhibition halls at 10th Photokina held in Cologne September 28-October 6.

land was unveiled at Photokina. We'll carry more on this unit in our New Products columns later on.

Also meriting "special coverage" was the new Bolex/Paillard closed-circuit A.I.R. system which now provides the professional film maker with an Automatic Infrared Range-finder setup that will be most welcome!

Two important program events held concurrently with Photokina merit special mention. The first of these was the International Congress of Photography and Cinematography in Industry and Technology which brought some 600 delegates from countries to its 33 lecture programs, most of which dealt with application techniques. The Congress was opened on Thursday morning, October 2, with pictures received by the U.S. weather satellite ESSA 6 at the moment of their reception and transmission back to earth. Apparatus was set up at Cologne to show delegates pictures received from space within four minutes on 10 television monitors in the meeting hall. These pictures had completed a trip of over 2,500 miles to Photokina.

The second event brought teachers from throughout the Federal Republic of Germany to Cologne for an October 1 "Convention on Photography and Cinematography at Schools." Photography by senior students and promotion of cinematography in German schools by the Federal Authority for School Photography were highlights. An information stand on the first floor of Hall 3 at Photokina displayed equipment used for school film production was the keynote theme.

The West met the East at Photokina as the Soviet Union displayed an impressive (but somewhat outdated) line of 35mm projection equipment and amateur cine and still products. Czechoslovakia was represented by three trade organizations; Poland had two stands, showing projectors, film studio equipment, editors and lighting equipment; Yugoslavia had three exhibitors, with significant emphasis on cine equipment.

You have to visit the Photokina to really understand the size and significance of this world tradefair of photographic arts and sciences. It's really too big to sum up in these brief columns. The next one is in 1970. •



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Production '69 Workshop Looks at Future of TV, Videotape in Industry

FILM PRODUCTION COMPANIES can only hurt themselves by falsely believing that the present volume of videotape production is and will remain just a nibble."

That statement from the Vice President of a film production house—Morton D. Dubin of MPO Videotronics—brought to an end a 30 hour cram course in videotape production techniques.

Production '69: A Shirtsleeve Workshop in Television Techniques drew 350 people from advertising agencies, television stations, production houses, business and education to two days of intensive study at the Roosevelt Hotel in New York.

Dubin was one of 32 video users telling their experiences, techniques and future plans for videotape.

Examining the various arguments of videotape, Dubin said about cost, "In our experience also, when the production attitude or approach of each is the same, our tape and film prices are basically becoming the same. So . . . where is the cost differential?"

"It seems to be in the *post-post production* area, or in other words, in the *printing area*. If you take 100 prints of tape and compare it to 200 16mm contact prints, the cost is quite a bit."

Speaking to the questions of quality and what it can do, Dubin noted, "This question is rapidly disappearing especially since the advent of the hand held camera. For now, the answer is: practically everything. High-speed and ultra high-speed is still an engineering time away. Extreme micro-photography is still not within the province of videotape. However,

those are specialized conditions.

"There are those people who are mentally pre-determined not to use videotape; however videotape can now do practically everything that film can. Remember, you don't need the high-speed capability to shoot a lip sync commercial.

"One of videotape's inherent advantages is the higher quality look it has over film in its release print stage. In the ultimate viewing condition, there is no comparison between 16mm film and the tape master.

"The wonder is not that tape dupes are so much better than film, but that film is as good at all. It's got to be three cheers for the technology and quality control of Eastman Kodak.

"So with a 'Quality' and a 'What Can It Do' story, a large part of tape's future depends on reducing the cost of dupes down to a more competitive level with film or continuing developments in the quality of what used to be called kinefilms from tape.

"We, in the videotape business, must realize that we can not be all things to all problems at all times. New mediums bring the artist to the future new 'brushes' to 'paint' with.

"We must all experiment in film and tape, live and animation, as well as dyes and electronics.

"However, it is especially important for us in tape to balance enthusiasm with practicality.

"We must constantly remind ourselves that we must not try to bite off more than we can tape."

Continued on page 2



Part of the audience attending Production '69 workshop. The entire program was telecast via closed circuit TV in Manhattan and taped for later use in other parts of the country.

Again in 1968 — and for the tenth consecutive year — Arriflex professional motion picture cameras were used by more winners* of the Industrial Film Awards than all other cameras combined! Proof of Arriflex's popularity with cinematographers in this booming category of film making. And to its unique capabilities as a filming tool.

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production '69 . . .

continued

Calling videotape "A New Dimension in Business Communications", Thomas Hatcher, director of experimentation and innovation for Equitable Life Assurance, outlined his company's training program as it involves the use of audio and videotape programs.

Looking into the future, he said, "We (Equitable) plan to have in every one of our 150 agency locations across the country, a learning center. This will include a half dozen study carrels. It will enable our agents to walk in at any time of the day or night and dial up any type of program they are interested in."

Describing how it would work, Hatcher explained, "First, the learner comes into the carrel, takes a seat and gets himself comfortably situated. Then he puts on earphones. From a directory of programs in the carrel he selects what he wants. Then he dials a single digit number which engages the particular playback machine he is calling on. He may be dialing videotape, or film or he may be dialing color slides or filmstrips or just an audiotape."



Discussing some of the material covered during the workshop, Dick O'Meara and Willis Pratt of AT&T chat during a break.

Next, he dials a two-digit number which gives him the program he's looking for. Now the machine starts to search for his particular program. When it finds the right electronic signal the program automatically goes into action. All he has to do now is adjust the T.V. monitor and the volume control for his headset and off he goes. In the carrel next to him another learner can come in and dial in to this same program or select other programs."

Addressing the workshop on "TV Tomorrow—A View for Industry", L. E. Waddington, A-V communications consultant for J. C. Penney Co., outlined his company's work in the field and use of the medium.

Noting that the "way" in industrial television is not quite clear at the moment, Waddington told the audience that "Another emerging use of TV depends somewhat on the further development of cable systems (both in the cities, and across country), or of generally usable micro-wave systems, or even satellites.

"Large corporations need visual commu-

Continued on page 19

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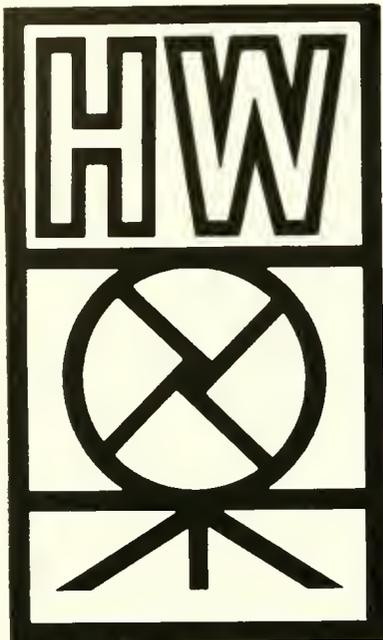
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production '69 . . .

continued

cations with their division offices, and the surge of interest in management decision centers in waiting for that ability to call in the field managers for person-to-person discussions on the TV tube.

"Executive 'war-rooms' are already using large screen projections of videotaped or live presentations over which they can superimpose alpha-numeric symbols presenting sales figures generated by computer, and the need for this type of display is going to skyrocket in the near future. Good TV projection systems, and compatible alpha-numeric symbol generators are ready for this type of use now.

"This is 'telling it like it is', and with retailers and communicators thinking this way, that future point in time mentioned in the quote, could be sneaking up on us very rapidly. It is therefore necessary for us to get on with the revolution, and finish it up if possible.

"The hardware, or at least the basic form of it far outstrips the use being made of it, and it is necessary now to take steps within industry and within TV related services to teach people to plan useful installations, to provide trained manpower to prepare productions, and to produce usable programs for the needs that are ready to explode into being."

Co-sponsored by Ampex, Memorex, 3M, Philips Broadcast, RCA and Reeves Video Division, the Workshop was taught by users of the videotape medium giving "how it is" information.

In addition to the audience at the hotel, al-



George Wiegand of Georgia Tech University visits with Grey Hodges of Reeves Sound Studios during Production '69.

most 1,000 people saw major portions of the Workshop via closed circuit TV in Manhattan. Using a videotape recording of the Workshop, several hundred additional "students" will see a "roadshow" version.

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Film Institute Funds Ghetto Workshop Plan

THE AMERICAN FILM INSTITUTE is providing a \$50,000 grant to establish a national organization to deal with filmmaking in the ghettos. The creation of the Community Film Workshop Council and the appointment of Cliff Frazier as its executive director were announced recently by AFI Director, George Stevens, Jr. and Sidney Poitier, vice-chairman of the Institute's Board of Trustees, following a meeting of AFI's Executive Committee.

Paul Heller, the film producer, served as chief organizer of the project for AFI and will be a founding member of the CFWC trustees.

The new group will seek support for, offer guidance to, and coordinate the activities of community film workshops throughout the United States. The CFWC will function as a related AFI organization but will organize its own funding to supplement the seed grant from the American Film Institute.

Poitier, who will serve as a member of the Board of Trustees of the Community Film Workshop Council, noted that the new organization will primarily work with young people in ghetto areas "who have never seen a college but would like the opportunity to work with film. They are everywhere . . . not just in New York and Los Angeles and one or two stops in between . . . and they have nowhere to turn."

Stevens said: "While AFI has been primarily concerned with film as art, we are also keenly aware of the possibilities of film as a social instrument. We have here a special opportunity and a special obligation to multiply its use for self-expression and for employment for young people who have not been sharing fully in the American dream."

In the past two years there has been a spontaneous and widespread emergence of community film workshops, particularly in underprivileged areas of the U.S. One film club in New York alone has produced over 20 short films. A group in Jackson, Mississippi is introducing filmmaking to the young Black community and in Philadelphia a group comprised of former gang members is making its third long film. *The Game*, which was made at Mobilization for Youth, won a first prize at the Venice Film Festival. These are only a few examples of this sweeping movement in filmmaking, which in the next five years could potentially involve at least 100,000 young people throughout the United States.

Cliff Frazier, newly appointed executive director of the Community Film Workshop Council, is 34 and a former east coast director of research for the Brooks Foundation. A native of Detroit with a B.A. in Drama from Wayne University, Frazier co-founded three little theatres in that city. He was producer of a U.S. tour of Malcolm Boyd's plays and is co-author of a book entitled "Discovery in Drama," to be published in the Spring.



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Cinematography School Expanded at RIT

ROCHESTER INSTITUTE of Technology which includes the largest school of photography in the country has moved to a new \$60 million, 1,300 acre campus located on the southern border of Rochester.

Two-hundred ninety-six acres of the site have been developed and include an academic complex made up of six classroom and laboratory buildings, library, College-Alumni Union and physical education complex; and residence complex which includes housing for 1,903 students and a central dining room.

The new campus also has parking for several thousand cars, 120 apartments for married students and faculty, a central services complex and extensive athletic fields.

Included among the academic buildings is the Frank E. Gannett Memorial which houses the College of Graphic Arts and Photography — made up of the School of Photographic Arts and Sciences, School of Printing, and Graphic Arts Research Center. The five-level \$7,198,511 brick building containing 294,177 square feet of space is equipped to provide the finest college level education in photography and graphic arts in the world.

Located on three levels of the building, the School of Photographic Arts and Sciences, 101,440 square feet of floor space will contain classrooms, laboratories and offices making it the finest educational facility for photography available today. The School has also been designed to cope with new technologies in the field as they are developed.

On the three levels of the school are 217 darkrooms including research, retouching, sensitometry, chemistry, graphic arts, industrial, freshman, color, and upperclass; 55 studios including demonstration, illustration, motion picture, technical high speed, projection and color; and areas for seminars, finishing, chemical mixing and storage, dye transfer, and instrument chemistry.

The new facilities include darkened corridors in the darkroom sections; completely equipped darkrooms containing enlargers, contact printers, extra lenses, filters and other accessories; a greatly expanded motion picture area complete with studio, and animation, editing, projection, sound, monitoring and mixing rooms.

One of the most impressive sections of the school is devoted to color and includes 26 voltage controlled darkrooms, equipped with color enlargers and drum processors. Dye transfer processing is conducted by use of special rocker tables, and support areas include color desitometry, a color center with variable color temperature capabilities, and a control center.

The new school also has an industrial photography department featuring micro-macro photography, photo fabrication, high speed and time lapse cinematography, visual aids, and non-silver systems. ●

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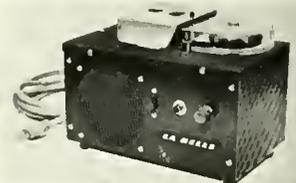
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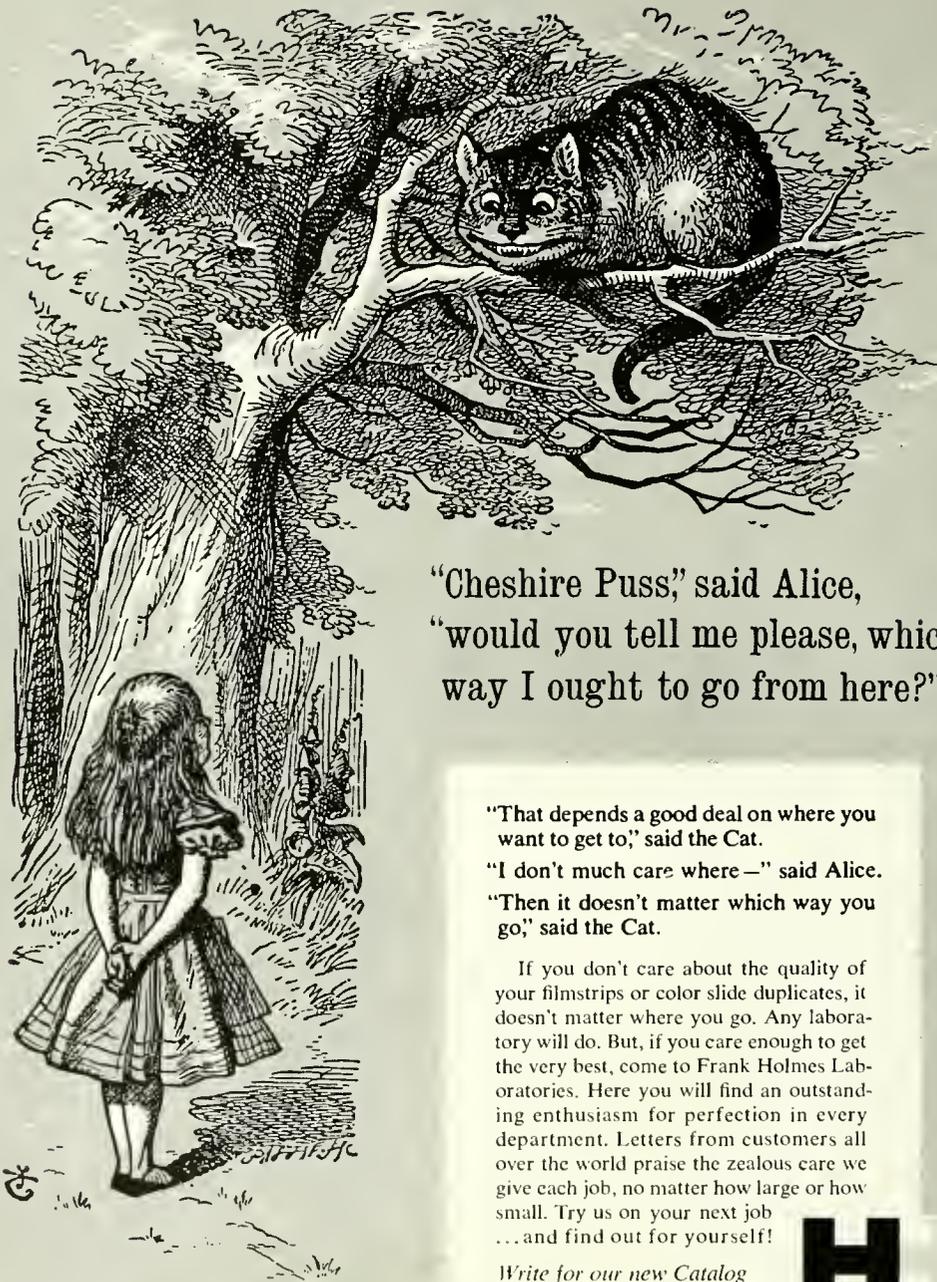
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"I don't much care where—" said Alice.

"Then it doesn't matter which way you
go," said the Cat.

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10 Countries Share Honors at 9th Festival in Vienna

Four Awards and a Grand Prix to U.S. Entries at Germany Scores With Three "Firsts". 139 Films from 14 Lands Competed for World Honors

FOR THE NINTH SUCCESSIVE year, the European-organized International Film Festival provided the outstanding competitive event for motion pictures sponsored and produced by worldwide industry. Held in Vienna, Austria on September 23rd to 28th, this year's festival was organized by the Federation of Austrian Industrialists, cooperating with the Austrian Federal Economic Chamber. International host for these annual affairs is the Confederation of European Industrial Federations, headquarters in Paris.

At Vienna, 139 factual motion pictures from 14 countries of Western Europe, plus entries from the United States and Japan and two international organizations, the ECD* and ELDO**, competed for the 25 prize awards in seven festival categories and for the two Grand Prix awards inaugurated this year. All entries were judged by members of the 28-man international jury headed by Dr. Rudolph Schmidt, of Unilever Austria, this year's president.

10 Countries Shared Awards at Vienna

Ten countries and the Organization for Economic Development (OECD) shared the festival's top prizes and Grand Prizes. Leading winners were the films of the Federal Republic of Germany, with three first prizes, a second and a fourth award; the United States, with a first prize, two second prizes and a third prize, plus one of the two Grand Prix; Italy with a first prize, two seconds and the other Grand Prix; and Great Britain, with two second prizes and two third prizes. The Netherlands showed the quality of its film work with a second prize and two fourth awards, all given to Philips of Eindhoven, a leading contender at Vienna.

The remaining six prizes were shared by single awards won by Japan (a first); and by France, Spain, Sweden and Switzerland as well as the OECD.

Two Grand Prix to Winners in Categories

A notable change in Grand Prix' regulations, formerly given to countries scoring highest point honors, brought two of these handsome trophies to be shared among jury-selected winners among the first prize winners in Categories A, B and C and from among the best films in the remaining four categories. The international jury voted a Grand Prix to the Italian entry, sponsored

and produced by Soc. Montecatini Edison, a 30-minute color film titled *Itinerario Industriale*. In the remaining four categories, covering films for specialist audiences, the Grand Prix was awarded to a United States' entry, *Memento*, sponsored by the American Telephone & Telegraph Co. and produced by the Center for Mass Communications.

If previous regulations had been followed at Vienna, the Federal Republic of Germany's three firsts, plus its third and fourth prizes, would have easily earned that country a Grand Prix.

Entries Selected in National Competition

It is important to note that the 139 "finalists" which competed at this International Festival were nearly all selected in previous national industrial film competitions, organized and held by the Confederations of Industry within member countries. Nearly all the larger European lands entered the maximum of 15 films; entries from the United States, selected on behalf of the National Association of Manufacturers by the Council on International Nontheatrical Events through nationwide juries, were limited to only 10 films this year. And the U. S. scored a remarkable 50 per cent success, with five trophies going to CINE headquarters in Washington.

Competition showings to international delegates and members of the jury were all held in two salons of Vienna's ultra-modern new Technical Institute. Projection of films was, for the most part, excellently handled, with little variation of quality between the usual



International Industrial Film Festival showings were held in Vienna's Technical Trade Institute.

35mm European prints and their 16mm print competitors. Special tribute is due the staff of the Federation of Austrian Industrialists and to Festival secretary-general Herbert Pohdradsky and his able assistants.

European Press Well Represented at Vienna

The Festival week at Vienna began with the traditional press conference, held in that city's Press Club, and largely attended by representatives of European press services, Vienna dailies and various industrial journals. Coverage of these events by leading newspapers, financial news publications and the European business press is always lavish. *HANDELSBLATT*, Germany's leading financial newspaper, devoted an entire special section to the industrial film.

And on Tuesday morning, at the site of the Festival showings, the program began with the customary ceremonial flair which indicates how seriously the Europeans regard the industrial film medium.

Delegates, nearly 400 strong, and members of the jury were welcomed by Rudolph Salinger, member of the Austrian Parliament

Delegates filled main salon at opening session of 9th International Industrial Film Festival at Vienna. Emile Leze and Mrs. Leze (Vifiter Labs, Paris) are in center of front row below.



*OECD, the Organization for Economic Cooperative Development is headquartered in Paris and has representation of most countries of the free world.

**ELDO, the European Space Vehicle Launcher Development Organization, represents Western European countries in air vehicle coordination, manufacture and launching operations. Both of these groups entered films as international organizations, rather than as national entries.

Industrial Films Compete for World Honors at Vienna:

and President of that country's Federal Economic Chamber. He was followed to the podium by Dr. h.c. Franz Josef Mayer-Gunthof, President of the Association of Austrian Industrialists. Bruno Marek, the Mayor of Vienna, extended his personal invitation to a reception at the city's Rathaus (given that evening). Vice-president Philip Schoeller, representing Otto Mitterer, Federal Minister for Trade, Commerce & Industry, and Sectionschief Dr. Helm, were other welcoming speakers at this inaugural session.

The objectives of the annual Festival were outlined by Rene Arnaud, general secretary of the Confederation of European Industrial Federations, from Paris. The aim of this event, he noted, is to help improve through competition, the technical and content excellence of industrial films. Their important role in today's world economy was stressed by M. Arnaud.

Leading Industrialists on the Juries

Film presentations began on Tuesday afternoon, continuing through to Saturday's final viewing and jury selections. It is worth noting the qualifications of the jury and of their respective roles in industry. Chairman of the jury which viewed entries in categories A and G was Will Riesenbergl of Germany's Bundesvereinigung der deutschen Arbeitgeberverbände. Among the members of his jury were Leif Fast, representing Finland's Industrierivband; Dott. Gaspare Gozzi, of Italy's Confederazione Generale dell'Industria Italiana; Ing. Jose Coelho da Silva Gill, from Portugal's Associacao Industrial; and Ole Svensson, of the Swedish Institute in Stockholm.

Pierre Vallee, chairman of the jury which judged films in categories B and F, is an official of the Conseil National du Patronat Francais, in Paris. His jury included Ott Coelln, vice-president of the Council on International Nontheatrical Events and founder of BUSINESS SCREEN, from the U.S.; Dr. Jorge Colaco Dias, executive in the Associacao Industrial, Portugal; Sture Eskilsson, of Sweden's Zentralverband schwedischer Arbeitgeber; Erich Fels, of Switzerland's Wadenswil; and G. C. M. Hardebeck, an official of Bemetal Stichting, in the Netherlands.

Avv. Giacomo Guiglia, named chairman of

the jury which selected award-winners for Category C, is a senior officer of Italy's Confederazione Generale dell'Industria Italiana, in Rome. His experienced jury included Dir. Prof. Dr. Helmut Zilk, of Austria's Rundfunk-Fernsehen (Vienna); Emile Lorailiere, from France's Comite des Manifestations Economiques et Touristiques, Rouen; P. Eynon Smart, of Barclay's Bank Ltd. in London; C. A. Crena de Jongh, from the Information Division, Unilever N.V., the Netherlands; Baalz Hatt, Gesellschaft zur Forderung, Switzerland; and Erik Heimann Olsen, of the Federation of Danish Industries' headquarters in Copenhagen.

Depth of Experience Noted in Judging

Edgar Anstey, an illustrious name in factual film production, headed the jury which viewed category D and E entries. He heads British Transport Films in London. His colleagues included Leo Chavanne, of Shell-Austria; Dipl. Ing. Hans Sauer, of Siemens A. G., Germany; Jack Behrend, president of Behrend's Inc., in the U. S.; Osmo A. Wiio, from Finland's Zentralverband der Finnischen Arbeitgeber; Don Manuel Augusto Garcia Vinolas, executive of the Relaciones Exteriores Sindicales, of Spain; and Claus Riis, head of the Film Section of the Danish Trade Fund, Copenhagen. Georges Dauge, of France's Chambre Syndicale des Fabricantes de Tubes, in Paris, was an alternate.

The jury membership is reviewed in detail so as to reflect the depth of experience in industrial affairs and experience in festival competition with which these men are credited. There is no single festival of films anywhere in the world where this basic requirement is so adequately or thoroughly met. Men like da Silva Gil of Portugal's industrial federation (one of the official hosts at the preceding festival in Lisbon); Signor Guiglia, of Italy's industrial federation (host at Venice in 1966) and M. Lorailiere (host at Rouen in 1965) not only understand the broad implications of industry's concern with the film medium but have learned to meet festival conditions through many years of participation.

For U. S. jury member Ott Coelln, this was the third event in the past four years in which

he has represented the NAM and CINE, having participated in selections at Rouen, Venice and now at Vienna. It was also the first time that the United States has received more than a single second or third prize award in any of these European-dominated events. The Grand Prix given *Memento* was given to the U.S. by jury members without either U.S. or European jury members casting a vote in its favor.

Background Details on the Award-Winners

Details of the top award winners at Vienna merit special notation. The trek to the award platform in the handsome theatre of Austria's Federation of Industry headquarters on Hohen Markt 3, began with the presentation of the first of the beautiful white ceramic Lipanz horses to the first prize winner in Category A, *Mit Licht Schreiben*, sponsored by Agfa Gevaert AG and produced by Sasse Film, Munich, was a 40-minute color film (with monochrome inserts) which showed in modern abstract form how a large company made an important marketing decision on the basis of market observations and the problems involved. It included a striking kaleidoscope sequence on the history and making of photographic products.

The film was screened at this awards' ceremony; followed by the presentation of the second prize in this category. The Italian film, *Ratio: One to Twenty*, sponsored and produced by that country's airline, Alitalia, won second place in category A with its exciting 24-minute delineation of the complex job of aircraft maintenance. The title tells it "for every hour flown, 20 hours have been required for ground maintenance and checking to assure passenger safety aloft."

If a special prize for meaningful content alone had existed at Vienna, all jury members would have given it to the third prize winner in category A: the film *Pas Assez* (Not Enough) submitted by the international Organization for Economic Development (OECD) and produced with consummate skill by renowned film maker Bert Haanstra of the Netherlands. *Pas Assez* takes only 30 minutes to awaken audiences to the vital tasks facing the entire world among the developing countries. Pointing out that three-quarters of the world has too little food, too little work and

Continued on page 3



Rudolf Salinger, president of the Austrian Federal Economic Chamber.



Franz Josef Mayer-Gunthof is head of Austrian Industrialists Assn.



Rene Arnaud, general secretary of Conf. of European Ind. Federations.



Vienna's Mayor Bruno Marek welcomes delegates at inaugural session.

The World Award Winners at Vienna

CATEGORY A

Films about industrial questions (economic, social, technical or scientific) of general interest and intended for showing primarily to the general public.

FIRST PRIZE: GERMANY*

"Mit Licht Schreiben" (Writing With Light)
Sponsor: Agfa-Gevaert AG, Leverkusen
Producer: UFA-Werbefilm GmgH, Dusseldorf

SECOND PRIZE: ITALY

"Radio: One to Twenty"
Sponsored & Produced by Alitalia, Rome

THIRD PRIZE: OECD

"Paz Assez" (Not Enough)
Sponsor: (International) Organization for Economic Development
Producer: Bert Haanstra Filmproductie (Laren-NH, Netherlands)

FOURTH PRIZE: NETHERLANDS

"Serving Mankind"
Sponsor: Philips, Eindhoven
Producer: Multifilm, Hilversum

CATEGORY B

Films about specific industrial subjects, products or materials, intended for showing primarily to the general public.

FIRST PRIZE: GERMANY*

"Ahenteuer Farbe"
Sponsor: Farbwerke Hoechst AG, Frankfurt
Producer: Gesellschaft für Bildende, Munich

SECOND PRIZE: UNITED STATES

"Aluminum"
Sponsor: Aluminum Limited, New York
Producer: Larry Madison Productions, N.Y.

THIRD PRIZE: GREAT BRITAIN

"Refining"
Sponsor: The British Petroleum Co. Ltd.
Producer: Larkins Studio, Ltd.
in assoc. with Film Producers Guild, London

FOURTH PRIZE: GERMANY*

"Die Zeitlose Spur"
Sponsor: Badische Anilin- und Soda-Fabrik AG, Ludwigshafen/Rhein
Producer: Sasse Film KG, Munich

CATEGORY C

Films which have the purpose of contributing to the prestige of the industry concerned or of general interest, intended primarily for the public.

FIRST PRIZE: ITALY

"Itinerario Industriale"
Sponsored & produced by the Society Montecatini Edison, Milan

SECOND PRIZE: NETHERLANDS

"Vision of a Reality"
Sponsor: Philips, Eindhoven
Producer: Carillon Films, Rijswijk (Z.H.)

THIRD PRIZE: GREAT BRITAIN

"The Princess and the Wonderful Weaver"
Sponsor: National Wool Textile Export Corporation, Yorkshire
Producer: Richard Taylor Cartoon Films Ltd.

*Federal Republic of Germany



Members of the International Jury which judged Categories A and G at Vienna are shown at work. Will Riesenberg of Germany, chairman of this jury, is at the extreme right in this picture.

FOURTH PRIZE: FRANCE

"LA 231 / D 735"
Sponsor: Societe Nationale des Chemins de fer Francais
Producer: S.N.C.F. Section Centrale Cinema

CATEGORY D

Films about specific industrial subjects, products or materials intended for specialist audiences.

FIRST PRIZE: JAPAN

"To Build Gigantic Ships"
Sponsor: Mitsubishi Heavy Industries, Ltd.
Producer: Shu Taguchi Productions (Tokyo)

SECOND PRIZE: ITALY

"Ecriture Electrique"
Sponsored and produced by Ing. C. Olivetti & C., S.p.A., Turin

THIRD PRIZE: SWITZERLAND

"Chromnickelstahl in der Architektur"
(Chrome Nickel in Architecture)
Sponsors: Filmconstorium "Chromnickelstahl in der Architektur", Zurich
Producer: Condor-Film AG, Zurich

FOURTH PRIZE: NETHERLANDS

"Airlord"
Sponsor: Philips, Eindhoven
Producer: Multifilm, Hilversum

CATEGORY E

Films on scientific principles and research with an industrial application and intended primarily for special audiences (including schools) rather than for general showings.

FIRST PRIZE: GERMANY*

"Fontane der Fäden"
Sponsor: Industrievereinigung Chemiefaser
Producer: Bodo Menck, Gong Film, Hamburg

SECOND PRIZE: GREAT BRITAIN

"Carbon"
Sponsor: The Morgan Crucible Co. Ltd.
Producer: Anthony Gilkison Associates, London

THIRD PRIZE: UNITED STATES

"Incredible Machine"
Sponsor: American Telephone & Telegraph Co.
Producer: Owen Murphy Productions, N.Y.

*Federal Republic of Germany

CATEGORY F

Films used for management and manpower training (i.e. management methods, increasing productivity, automation, human relations, etc. within the firm, vocational guidance and training, etc.) intended for an industrial audience rather than for the general public.

FIRST PRIZE: SWEDEN

"To Learn to Teach"
Sponsored & produced by Nordisk Tonefilm and Swedish Army, Stockholm

SECOND PRIZE: GREAT BRITAIN

"The Customer and You—Selling Benefits"
(Number Five in a Film Series)
Sponsor: Rank Audio Visual Ltd., London
Producer: Short Films Group, Rank Org.

THIRD PRIZE: GERMANY*

"Fördergeräte mit Magnetantrieb"
Sponsored & produced by AEG-Telefunken Frankfurt/Main, Fed. Republic Germany

CATEGORY G

Films on accident prevention, occupational diseases, health, re-education and measures of social security, intended rather for an industrial audience than for general public.

FIRST PRIZE: UNITED STATES

"Memento"
Sponsor: American Telephone & Telegraph Co.
Producer: Center for Mass Communications (Columbia University Press, N.Y.)

SECOND PRIZE: UNITED STATES

"Don't Push Your Luck"
Sponsor: National Society for the Prevention of Blindness, New York
Producer: Harvest Films, Inc. N.Y.

THIRD PRIZE: SPAIN

"Trafico, Documento II"
Sponsor: Jefatura Central de Trafico, Madrid
Producer: Estudios Moro, S.A., Madrid

GRAND PRIX: CATEGORIES A-B-C

The Winner: Italy
for the film "Itinerario Industriale"
winner of First Prize in Category C.
Sponsor: Soc. Montecatini Edison

GRAND PRIX: CATEGORIES D-E-F-G

The Winner: United States
for the AT&T film "Memento"

films compete . . .

continued

even less resistance to disease, it highlights the attitudes of average citizens in prosperous countries. The example of the vast Rajasthan Canal project in India was shown in one of the most thrilling filmic sequences screened at Vienna. Haanstra is a master of the factual film medium, well remembered for his *Glass* and *Water* epics and he has most ably fulfilled this responsible assignment.

Pas Assez (Not Enough) is destined for international showings to the publics of the free world countries and merits wide attention.

Several Awards to Philips of Eindhoven

The final presentation in this first category brought a fourth prize to Philips of Eindhoven (the first of several this company earned). The Philips' film, *Serving Mankind*, was produced by Multifilm and dealt with the role of the pharmaceutical industry as it showed how man has acquired the weapons for his struggle against nature: a battle for the health of plants, animals, and man himself.

Another German entry took that country's second first prize trophy (in category B) as *Abenteuer Farbe's* colorful imagery showed how man must bind color to tangible pigments. This Farbwerke Hoechst-sponsored 32-minute film presented seven "encounters" with color: a face, a room, a dress, a journal, a motor car, a signal, and a picture — all within different countries — it takes its viewers around the world with the rising sun, to experience the birth of each color episode. Gesellschaft fur bildende Filme, of Munich, was the able producer.

The United States Joins Winner's Circle

Then came the first of the trophies won by the U.S. Winner of a leaping Lipanzer trophy symbolic of its second place honor in category B, the 28½-minute story of *Aluminum*, produced by Larry Madison for Aluminum Limited of New York, entranced both jury and delegates. Photographed on location in the Caribbean, on an ore ship bound for Canadian smelters, and at Arvida along Canada's River Saguenay (where Alcan has the world's largest blast furnace) the picture takes viewers through all the processes and concludes



Festival interlude: Mr. and Mrs. Sven Hallonsten (left) of Sweden's Council for Personnel Administration, chat with Vitfer Labs' chief Emie Leze.



Jan Botermans of Belgium, the general secretary of InforFilm (worldwide sponsored film distribution organization) is at extreme right in this scene.

with the dispatch of the metal bars to all corners of the globe. Robert Campbell's script; Larry Madison's camera work and direction and the inspiring original music score by Jurriaan Andriessen made *Aluminum* a close competitor for top honors.

BP's "Refining" One of Festival's Best!

And the quality of competition in category B was further accented by the third place given one of the festival's best pictures. The British Petroleum Company's entry, *Refining*, was different, held compelling interest throughout and gave the festival its first and finest entry using humor to make its points.

Larkins Studio Ltd., ably represented by the creative genius behind this entry of Beryl Stevens, was associated with the Film Producers Guild of London in this work. Its task: to show all of us the basic processes of oil refining and to make these clear and understandable to any non-technical audience. The film's masterful cartoon figure, used over live action of key processes, not only told the story but made viewers want second and third looks at one of the festival's best!

The considerable scope for interpretation offered by magnetic tape was the subject for the fourth prize winner in category B. *Die Zeitlose Spur*, sponsored by Badische Anilin- und-Soda Fabrik AG, was produced by Sasse Film KG of Munich. All U.S. makers of magnetic tape and equipment ought to see how to make the story of this material in a marvelously interesting film.

The parade of awards moved to category C with an Italian winner of the first prize trophy.

Italy's Soc. Montecatini Edison was also destined to receive one of the festival two Grand Prix for its entry, *Itinerario Industriale*. The 30-minute exposition on the production line and products of Italy's largest chemical firm shows how its 145,000 workers turn out fertilizers, textile fibers, glass, marble, dye and pharmaceuticals, all based on a deep commitment to scientific research. It was one of the most typical of highly-regarded "industrial film" subjects which carry great weight among European juries.

Philips Scores With "Vision of a Reality"

The corporate image of Philips, one of the Continent's most successful and continuously active film sponsors, was further enhanced by the second place trophy given to *Vision of a Reality*, a 14 minute color film produced with skill and imagination by Carillon Films of Rijswijk in the Netherlands. *Vision* used advanced cinematographic tech-



Rathaus reception: Portugal's Jorge Collaco Dias (center above) at table with Mr. and Mrs. Gerard J. Raucamp (at right), head of Carillon Films.

Austrian industrial leaders and Festival hosts with members of international jury (foreground rows) opening session in Vienna. Ott Coelln, U. S. member of jury is at extreme right.



niques to show how electronic products of today, taken for granted because they are so accessible and widely used, have made life pleasanter and safer.

Throughout the festival showings, it was apparent that the motion picture is playing a key role in advancing the overseas trade interests of a large number of the participating sponsors. The third prize winner in category C emphasized this important objective. The British entry, *The Princess and the Wonderful Weaver*, uses an imaginative story line to show how that country's textile industry has become the world's largest woolen cloth producer and exporter. Sponsored by the National Wool Textile Export Corporation, this animated cartoon subject (produced

y Richard Taylor Cartoon Films Ltd.) takes viewers on an helicopter ride among giant prospects" for woollens. Once again, humor delivered" as this animated subject won early applause.

A quizzical title, *LA 231, D 735*, didn't keep this French Railways' entry from achieving a merited fourth prize trophy. Sponsored by the Societe Nationale des Chemins de fer francais, this 14-minute color film reminds the audience of the nearly extinct steam locomotive. For on the "iron horse" of the past century, there was born the team spirit between train crewmen which persists among the railway workers of today. Railway people in many other lands could share its value. This winner was produced by S.N.C.F.'s own Section Centrale Cinema and is highlighted by an excerpt from Emlie Zola's "La bete humaine." Fine!

These "Specialist" Films Were Honored
Then came the awards for industrial subjects, for films directed to what the festival's organizers call "specialist audiences." And in the first prize trophy given to Japan, there were striking scenes of the future in ocean surface transport. Today's trend toward huge tanker and cargo ships was exemplified by *Build Gigantic Ships*, as that country's formidable Mitsubishi Heavy Industries firm took to the wide-screen image for the story of the building of the world's largest ship, "Vergesus" a 206,000 D.W.T. craft at its Nagasaki shipyards. This 28-minute exposition on the research, manufacturing facilities and engineering skill involved in giant ship construction was produced by Shu Taguchi Productions, of Tokyo.

Delegates may not have agreed that this was a first prize winner but industrialists at Vienna were deeply impressed by the content. Second honors in category C went to another Italian entry, *Ecriture Electrique*, which showed how to use today's latest electric typewriters and stressed its advantages. Clear-cut, short (10 minutes) and to the point.

Winners from Switzerland and Holland
Switzerland showed up in the winner's circle for a third prize trophy given to *Chromnickelstahl in der Architektur*, intended as the title clearly indicates, to show architects how to apply chrome nickel in modern buildings and other creative projects. This 23-minute winner was produced by Condor-Film G.G. of Zurich.

And back came Philips to the presentation dais for a fourth prize trophy given its 4-minute picture, *Airlord*. This specialist audience film showed how Philips' ingenious Airlord system of computer-controlled processing of both passengers and air freight, insures more rapid flow along the air terminal lines around the world. This short technical film was made especially interesting by the film skills employed by its producers: Multi-film, of Hilversum in the Netherlands.

Chemical Film "First" in Category E
There were only three prize winners in the trailer category E. But another German entry, *Montane der Faden*, gave that country its third top award of the Festival. Sponsored by In-

Continued on page 40

THESE FILMS SHARED TOP HONORS AT VIENNA FESTIVAL



Dramatic episode in "Don't Push Your Luck" which won second award for National Society for Prevention of Blindness and its producer, Harvest Films.



Producer Larry Madison and aide focus on a scene for "Aluminum" which brought second prize trophy to its sponsor, Aluminum Limited of New York City.



Below: title and computer sequence from AT&T "Incredible Machine" an Owen Murphy production.



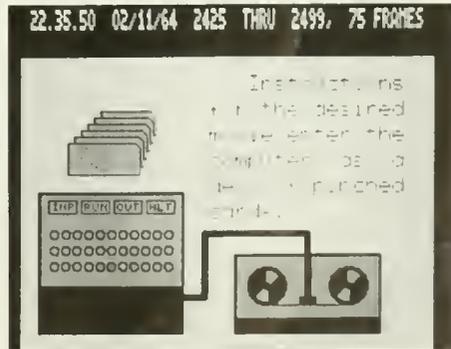
Scene from AT&T's traffic safety film "Memento" which received first prize in Category G; then was awarded a Grand Prix by international jury.



"Pas Assez" (Not Enough) was produced for OECF by Bert Haanstra. This winner of third prize in Category A was most meaningful film at Vienna.



"Ratio: One to Twenty" sponsored by Alitalia of Italy won second prize in Category A with its exposition on the maintenance of modern airliners.



films compete at vienna

continued

dustrievereinigung Chemiefaser, this was really a five-part series on chemical fibre principles. Its scenes began with the invention of the process by Count Chardonnet and highly-informative and very artistic technical animation sequences then make clear and vivid the molecular structure of all fibres. The film series within the film cover various spinning processes (presented in flow-sheet form) and film concludes with commentary on the limitless potential of chemical fibres in the future. Bodo Menck's Gong Film studio in Hamburg undertook an exceedingly complex subject with great success. This was another noteworthy example of Europe's concentration on industrial processes in the film medium and most probably earned solid jury support for the skill shown in handling the very complex subject matter.

At any rate *Faden* won over the excellent second place winner, a British entry titled *Carbon*. Another outstanding exposition on a complex subject, this Morgan Crucible Company picture is said to be "the first film ever to attempt a more or less complete survey of the properties and uses of the incredibly complex and flexible element, carbon. In one of its most interesting sequences, producer Anthony Gilkison Associates (of London) shows a substantial diamond being reduced at an extreme temperature and in a special atmosphere to become a small heap of graphite. Stay out of the heat, ladies!

AT&T Film Wins 3rd Prize for the U. S.

This category E group of outstanding technical motion pictures was again highlighted by an award to a U. S. entry. The American Telephone & Telegraph Co. entry, *Incredible Machine*, won a third prize trophy in this highly competitive group. Produced by Owen Murphy Productions of New York, *Machine* is an introduction to modern computer operations, showing some of the amazing ways in which scientists are using computers at the Bell Telephone Laboratories. Its theme: the new relationship between man and machine, or scientist and computer is wonderfully told as man is shown conceiving ideas and the machine as his helper, carrying out enormously complicated solutions in unbelievably short

GRAND PRIX: CATEGORIES D-E-F-G

Winner: The United States
for the Film "Memento" sponsored by
American Telephone & Telegraph Co.
Produced by the Center
for Mass Communications, N. Y.

periods of time. Noteworthy too is this film's original music score: composed by computer. Script and direction by Paul Cohen; camera work by Ray Long helped earned the trophy.

Top Award in Category F to Nordisk Film

Films in category F were subjects for management and manpower training purposes. Here, Sweden won the top award as Nordisk Tonefilm presented *To Learn to Teach*, produced in cooperation and for the Swedish army. There was little of the "military" in its content, however, as this 20 minute subject took up basic principles of learning. The film can and will be highly useful to educators and training leaders anywhere in the world; it was presented with an English track and because its sequences are presented with a "voice-over" treatment rather than as pure "sync" sound, can readily be used in any language version.

Another in the popular series of sales training motion pictures initiated by Rank Audio Visual Ltd. of England last year won a deserved second prize at Vienna. Film number five in the series titled *The Customer and You*, delineating *Selling Benefits* was a popular choice for high honors among both jurors and delegates. Produced by the Short Films Group of the Rank Organization, this picture takes up its title area and shows salesmen how to use "benefits" to make sales.

Third Prize to AEG Film in Category F

And the final German prize winner wound up awards in category F when *Fordergerate mit Magnetantrieb*, submitted by AEG-Telefunken took third prize honors. The film shows how materials are conveyed with the use of magnetic vibrators, first presenting the principles of this equipment, later showing some of the exacting tests made through clever use of stroboscopic light. The intended audience: prospects in industry for conveyor installations.

In the festival's final category, limited to safety and health films for specialist audi-

ences, the U. S. came up with both the first and second prize winners! Category G's first award went to another AT&T entry, *Memento*, just nine minutes long but with a terrific impact on traffic-safety conscious Europeans (as it has with American viewers). Low in budget, obviously, but strong on imaginative handling of its subject matter, *Memento* simply takes its viewers to an automobile graveyard and off-screen recreates some of the traffic accidents which brought these vehicles to their untimely ends. Dialogue is sparse, the visuals and sound carry the message! The Center for Mass Communications, New York, deserves credit for this winner. *Memento* went on to win the U.S. its Grand Prix over all other first prize winners in four categories.

Second Award to U.S. in Final Category

And when the president of the jury called the roll for second prize honors in category G, another U. S. entry took that prize! *Don't Push Your Luck*, a 12-minute subject produced for the National Society for the Prevention of Blindness (by Harvest Films, of New York) was the jury's selection for honors. The film was created to help prevent eye accidents among industrial workers and its story line takes viewers into the family of a worker who was blinded through carelessness on the job and who lives to remember the world he can no longer see. Don't push your luck!

The festival's final winner was a Spanish entry. The 20-minute traffic safety film, *Trafico, Documento 11*, sponsored by the Jefatura Central de Trafico, of Madrid, ably shows the complicated problems of modern road traffic. It was produced by Estudios Moro, S. A., also of that Spanish capital.

Festival's Hosts Were Most Hospitable!

Throughout the week, film showings to delegates and jury-members was the dominant activity. But Vienna wasn't all work! The festival organizers were most hospitable to the hundreds of delegates as groups were taken on tours of the city, to a special performance by the members of the famed Vienna Boy's Choir and to the thrilling arena of the Spanish Riding School where the historic Lipanzer horses went through the highly-trained paces.

These horses, incidentally, were the symbolic trophy pieces as beautiful white ceramic Lipanzer riders went to first place and Grand Prix winners; horses without ride went to all other prize winners. All were mounted on handsome walnut pedestals with prize legends inscribed on silver-mounted plaques. They were large and very precious. And they presented a "take-home" problem as U.S. delegates solemnly contemplated the huge carrying cases which contained the trophies given U.S. entries!

Delegates, Jurors Trek Into Burgenland

Another memorable festival event was a visit by nearly all delegates and jurors to the lovely Burgenland south and east of Vienna. Traveling by bus to the Hungarian border these fortunate guests enjoyed dinner at M. bisch to the strains of gypsy music. Plans for the 1969 Festival are to be announced.

Opening session at Vienna: U. S. juror Jack Behrends in front row with England's Eynon Smart.





Hollywood Animators crew films ITT Cannon Electric supervisor performing job for the audiovisual training project.



Worker follows filmed directions on Audiscan rear screen projector.

Supervisors freed to concentrate effort to their primary responsibilities, as new employees teach themselves.

FILMS CUT JOB TRAINING TIME BY 50%

A NEW APPROACH to training utilizing audiovisual film strips, has reduced training time by 50 per cent at ITT Cannon Electric's new microelectronics plant in Monroe, Louisiana.

Furthermore, by utilizing audiovisual machines as teachers, the plant has been able to free floor supervisors and other personnel from their former tasks as teachers-on-the-side, and has allowed them to concentrate almost entirely on their primary duties.

According to Gerald R. White, manager of manpower development for ITT Cannon, 42 different jobs have been filmed for audiovisual training at the new plant. Success has been such that 100 more have already been ordered for use in the Company's Los Angeles and Santa Ana facilities.

The new training system was developed by Hollywood Animators, whose executive producer, William F. Selleck, brought his concept to the attention of ITT Cannon.

The vehicle is the Audiscan portable audiovisual rear screen projector, with a foot pedal control and a continuous loop 16mm film strip.

It operates as follows:

Hollywood Animators, following the instructions of ITT Cannon's industrial engineers, makes an individual color picture of

each individual step with accompanying sound carrying the trainee through a guided tour of the entire job. The voice tells him what to do, the picture shows him exactly what it should look like, at each point.

At every action required by the trainee, the film stops automatically, leaving the picture on the screen, until the trainee is sure he is doing the job correctly. When he is ready for the next step, he pushes the foot pedal, and film and voice continue.

There are usually two films for each job. One is the introduction that gently leads the trainee through the sequence of steps he must take, including materials layout, and elaborates on each. The second film is a condensed version, with only the operations shown and described. As the trainee becomes more adept, he moves the film along quicker by means of the foot pedal control.

A third film is contemplated, to provide a challenge to the trainee to compete with the machines or aid to speed training. To do this he will be operating at 110% of programmed production efficiency. The method has already proven to increase production, according to White.

"The uniformity of training is an important factor in this," he said. "Everyone learns the most efficient way to do the job, in

simple, comprehensible terms.

"Also, the trainee learns in a more relaxed situation. No one is looking over his shoulder. The machine is patient, it doesn't get upset by mistakes he may make. It doesn't become sarcastic. It doesn't try to speed him up before he is ready.

"Furthermore, it isn't interrupted by phone calls or other business that interferes with training, and it's always available."

A major advantage of the system, White pointed out, is the fact that since training is completed before the new worker is introduced to the production line, he is ready to assume full production responsibility as soon as he is assigned to his work station. White added that employees trained by the new system consistently turn out better work immediately than those trained by conventional methods.

White said that as an experiment, one of the training films on connector assembly was tried out on a six-year-old girl, and an 86-year-old grandmother who had never been employed in similar work. Both were able to follow the instructions and produce a satisfactory product in acceptable time.

A side benefit was the re-evaluation of the steps in the training program after the ITT Cannon industrial engineers saw

the complete films. They discovered some awkward hand motions that slowed production. Simpler movements were instituted and re-shot for use in the training films and have become standard procedures on the assembly line.

Selleck, head of Hollywood Animators, believes that his system is applicable to thousands of jobs in every industry.

"Personnel with the responsibility of training new employees generally have a hundred other jobs to do," he said. "They've repeated the procedures so often they are bored with them. Interruptions make them forget to pass on important phases of the work, or the trainee must wait for them to be available. Under the best of circumstances the method is inefficient.

"A properly-developed audiovisual program relieves the pressures on both the trainee and the supervisor. The cartridge unit makes handling a very simple operation.

"Almost any job can be broken down to an audiovisual program. As more companies become aware of the possibilities, we expect to see wide use of this process."

Selleck estimates his system represents a 50% savings in training costs over standard methods.

School children voicing and drawing their impressions of a tour through a Western Electric manufacturing plant form the basis of Pelican Films' "Draw Me A Telephone."

of kids & crayons



Enjoying a moment of happy reflection with his "Tellie" award, one of the 15 children in the film shows his feeling.

THE PREDICTABLE unpredictability of children combined with lively animation has produced one of the most unique and delightful films of the year.

Western Electric's *Draw Me A Telephone* is a 15-minute description of telephone manufacture illustrated in unique perspective with drawings by 15 Indianapolis youngsters from eight to ten years of age.

Already an award winner in the American Film Festival, the film depicts the manufacture of telephones as seen through the eyes of children. The children who star in the film were chosen by art teachers to be turned loose in Western Electric's Indianapolis Works with sketch pads and crayons. Their activities there provide the live action for the film; their comments add much of the narration; and their drawings provided the basis for animation sequences of the film.

In making *Draw Me A Telephone* Producer-Director Ted Lowry of Pelican Films Inc., filmed the youngsters at work in the plant drawing everything in sight, including each other and the cameramen. The results were bright, inventive drawings brought to life in animation sequences of the film that made even the most complicated operations childishly simple. And, combined with the live portions produced a film that successfully tells the telephone manufacturing story.

The film narration . . . the youngsters taped comments on what they saw in the plant . . . adds a touch of meaningful humor abetting the documentary purpose of the film. Some of the narration includes:

"That man takin . . . ah . . . the handle of the receiver and knocking the metal out of em . . .

and then put them over there in a box.

"It's really neat how that operates!

"Yah . . . how 'bout that . . . !

"There we are playing hide and go seek . . . Hide and go seek . . . I can't find anybody . . . Ah Ha, I found somebody . . . "You know what that looks like?" Looks like licorice sticks like in a candy store . . . Like a big bug . . . Looks like a Porcupine to me . . . Looks like a boat going down the river . . . Looks like some great big beady eyes looking at you . . . It's like the inside of a telephone and it is . . .

"They're putting the wires in here and then putting the caps on . . . so you can hear and talk . . . Looks like a snake with little grizzly spots on it . . . Whirly worm . . . looks sort of like a camel . . . with a big bag on his back . . .

"They're putting the screws in the bell and using the electric hammer to push them down . . . She's putting the nails inside the telephone . . . She's screwing the screws in with an electric screwdriver so that they'll stay in . . . Looks like two eyes of a lobster . . . First they screw the dial on and then they send it on down the line . . ."

A junior version of a Hollywood premiere provided the initial publicity and formal send-off for the picture. All of the glitter of a first night descended upon Indianapolis' Carlyle Theater as the 15 stars of the film arrived at the red-carpeted entrance in black limousines to be greeted by radio and TV personalities and throngs of excited clapping adults.

After the premiere showing of the film the school children stars were presented the Bell System's "Tellie" Awards. They were, of

course, presented in the best tradition of Hollywood's "Oscar" ceremonies.

Much of the success of the film can be attributed to the way in which the simple artistic impressions and the frank, spontaneous appraisals contributed by the young crayon champions was captured and put together in the finished film.



At the premiere of "Draw Me A Telephone," the grade school children stars arrived in limousines to a red-carpet welcome.



One of the young stars sketches his impression of part of the Western Electric assembly line.



Supervisor makes a point to novice janitorial employees watching their performances on a television monitor. Self evaluation sessions greatly speed their training.



Two employees perform the "money run" under the scrutiny of closed circuit television camera. The performances are recorded on video tape for immediate reviewing and critique.

Videotape Recording Speeds Training for Memphis Maintenance Firm

MAN, YOU CLEAN like an old lady!"

"You think I clean like a little old lady, wait'll you see yourself, you're on next", comes the reply, punctuated with a laugh.

The good-natured jibes break the stillness of the darkened room where a small knot of men clad in coveralls watch a TV screen in dead earnest . . . the success of their new jobs is involved.

The scene is the training room of the oldest and largest contract cleaning firm in the Mid-South.

Memphis Building Maintenance Company finds videotape recording enables its novice janitorial employees to become virtual wizards with a rag or mop practically overnight.

The Memphis firm is the first contract cleaning company in the nation to utilize videotape recording. It began extensive use of videotape recording for training early in 1966 under the supervision of George Davis, vice president and personnel manager.

"We've devoted years to developing a training program that rapidly turns new employees into cleaning experts. The use of closed circuit television videotape recording has really helped us do the job!" Davis notes.

"The interest of our janitor trainees has really been aroused by the prospect of seeing themselves on TV. Each man knows

his fellow trainees are watching him. Therefore he wants to do his best, to compare favorably with the rest of his class. Employee morale has soared since we introduced videotape recording into our training program. Our men are more enthusiastic about doing their best when they're out on the job."

A rapid effective training program at Memphis Building Maintenance Company is a necessity because of the firm's large number of employees. The firm has about 575 employees, many of whom are part-time or evening-only workers.

Training courses are held about twice monthly to qualify new employees to service over 850 customers the company has in the Memphis area.

During a five-session training program, new employees receive general company indoctrination, develop janitorial techniques and skills, and then display these newly acquired skills for evaluation. Videotape recording assists in employee indoctrination and evaluation.

During the first session trainees view a 35-minute indoctrination video tape. Presentations by the firm's president, managers, supervisors, inspectors and salesmen teach the trainees company history, scope of operations, procedures and policies. Trainees thus learn what will be expected of them as employees.

Sessions two, three and five are devoted to developing skill and proficiency in the performance of routine maintenance and cleaning tasks. During the second session trainees learn to use tools of their trade . . . floor buffers, vacuum cleaners and rug shampoos. The new janitors learn and practice the ABC's of effective and efficient dusting and polishing at their third training period. Floor polishing is practiced during the fifth and last training session.

Trainees display their newly learned janitorial skills under the watchful eye of an Ampex videotape recording system in situations likely to be encountered on the job. The visual documentation and "instant replay" attributes enable each employee to see his own performance — good or bad — immediately.

Part of the firm's 2,200 square foot training area is divided into booths resembling theater stage settings. Each booth is designed to test a trainee's skill in a particular phase of building maintenance. One booth contains venetian blinds, another sheets of glass, another linoleum flooring and another wall-to-wall carpet.

Largest and most life-like is a 400 square-foot "office" which realistically simulates conditions the new janitors will encounter in any typical office building. This "office" has wall-to-wall

carpeting, a desk, a leather couch and chairs, filing cabinets, a clock on the wall, paintings and a coat rack. On the desk trainees face exactly what they'll be confronted with on the job . . . a telephone, dirty ashtrays, papers, and even pictures of the wife and kids! Fine sawdust, liberally sprinkled around the "office" simulates dust.

The company's time and motion studies have reduced cleaning chores to a simple series of motions, eliminating wasted motion and saving time. Maximum times for efficient, yet thorough, cleaning in each of the training area's booths have been established. As each trainee cleans a booth the instructor records the time with a stop watch for evaluation at the end of the session.

Time is money for Memphis Building Maintenance Company janitors. Under a salary procedure whereby employees receive an hourly wage and a percentage of the income derived from client contracts, the more efficiently — thus faster — a janitor cleans his assigned duties the more money per hour he receives. For this reason Davis has nicknamed his fourth training session the "money run."

Each trainee completes a "money run", moving from booth to booth demonstrating his cleaning abilities. An ever-present TV camera and Ampex mod-

Continued on next page

Colormax Offering Variety of 8, Super 8 Loading Service

COLORMAX CORPORATION, a new Calvin Productions affiliate, was opened recently and offers a wide variety of film loading and packaging services to distributors and customers nationwide.

Headquartered in Independence, Missouri, Colormax is geared to load, package, custom label, warehouse and drop ship most major 8mm and Super 8mm continuous loop film cartridges.

Using unique specially designed loading equipment, Colormax facilities are now able to meet Calvin's high printing capabilities to insure prompt shipment to customers of large quantity print orders. Also included in the facility are custom built, high-speed slitting machines, film waxing, and Vacuumate NO-EN treatment capabilities.

Major emphasis at Colormax is placed upon quality as well as quantity of production. All major cartridge manufacturers lubrication requirements can be met and literally every cartridge loaded and assembled is projected in its entirety at normal speed as a check against dirt, jitter, jamming or other mechanical failure.

Another distinctive feature is the ability to store custom packaged and labeled cartridges in a large temperature-controlled warehouse. This permits the company to drop-ship cartridges as ordered by the various distributors.

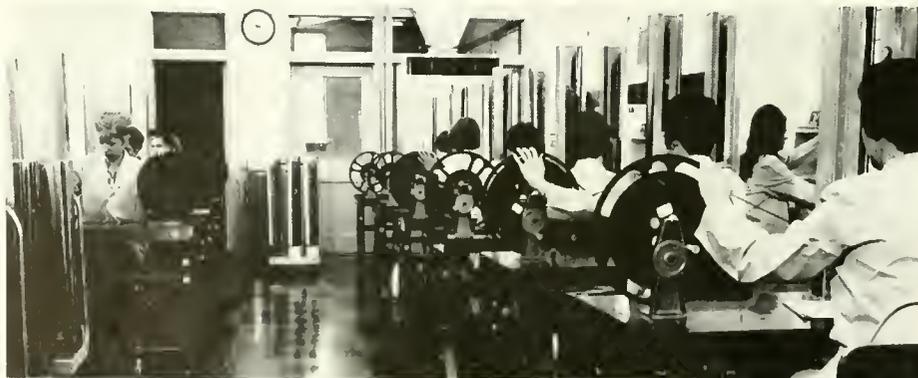
The warehouse facility also permits a distributor or customer with little or no available storage space to maintain a high inventory at Colormax while benefitting from the economy effected from a large print order.

The operation also provides complete reel-to-reel film loading, packaging and labeling facilities at the same location.

For additional information about any service offered write Tom Weaver, Manager, Colormax Corporation, 607 West Lexington, Independence, Missouri 64050.



For absolute quality control, each cartridge loaded is projected from start to finish (above) at normal speed. All loading equipment (below) was designed, engineered and custom-built to produce a high quality product in large quantities.



Working at special loading stations, Colormax employees are capable of loading extremely large numbers of 8mm cartridges per working shift.

Training . . .

continued

el VR-6000 videotape recorder capture every motion for scrutiny and evaluation at the end of the session. After each new employee in the class has performed, the class watches the playback on television and a critique is conducted.

"We've found that by viewing himself in action, a trainee can ascertain his good points and those areas where he needs improvement," Davis states. "Trainees are quick to offer constructive criticism to other members of their class. You'd be surprised how fast they learn from the actions and mistakes of their fellow trainees. They are quick to note their own mistakes, too."

The company also utilizes videotape recording for training and upgrading its sales force. Videotaped role-playing sales situations have proven useful for self-evaluation and improvement of the firm's five full-time salesmen. A series of sales training tapes depicting the various methods of selling the firm's services to a customer has been prepared for showing to new salesmen.

The 30-year-old firm had been named "Memphis House Cleaning Company" until the spring of 1968. The name was changed in April of this year when the firm entered the national franchise field. Videotape recording is proving its worth in franchising for the company.

Charles A. Betsler, national franchise director, says, "Although videotape recording is only one facet of the overall franchise program offered, it is perhaps one of the most vital . . . not only in training of janitors and assisting our sales force in their training, but also in the training of key personnel of our franchise holders. Franchisees have the use of our videotape equipment, facilities and training methods for starting or improving their operations in every possible way."

An affiliate firm, the New Orleans Building Maintenance Company, shares the same videotaping facilities. Groups of janitor and sales trainees have traveled to Memphis for training. On occasion, when the size of training classes warrant, the Ampex equipment has been transported to New Orleans.

Creativity, Involvement Keynote New Look, Name at IFPA Conference

By LON B. GREGORY, Editor

CREATIVITY WAS THE official theme of the Information Producers of America (IFPA) annual meeting October 10-12 in Palm Springs. To those present it could just as aptly have been involvement, interest or participation.

Co-sponsored by the Aerospace Audio-Visual Service headquartered at Norton Air Force Base in California, the conference played to the largest, most enthusiastic group of participants in years. Held in the relaxed atmosphere of the El Mirador Inn in Palm Springs, the meaty general sessions on the program drew large audiences to hear top notch speakers on varied phases of the industry.

Reporting a renewed vigor and rapidly expanding membership, the ninth annual conference provided the ammunition by way of a star-studded line-up of speakers to spur a tremendous resurgence. Conference Chairman Ralph Hall topped his own effort of last year by conceiving a much acclaimed program.

Keynoting the conference on "Creativity and Communication", Dr. Edmund Carpenter, a Marshall McLuhan colleague from Fordham University, told the audience that the "I" is paramount today when "we have all become co-producers of our society."

Emphasizing that involvement and participation is required in everything today, Dr. Carpenter led upon filmmakers to "quit being scribes" in order to bridge

the communication and generation gaps so feared by our society. In a day of "multi-sensory involvement," he cited classrooms as "areas of sensory deprivation."

Multi-sensory involvement is the way to reach the modern generation, said Dr. Carpenter. Filmmakers can best reach their audience by involving them through creative use of visuals and sound.

Demonstrating a prototype of the developing CBS Learning Machine for use in education, Justin Purtchin of Bailey Films explained the "Multi-Media Concepts of the New Technology in Education." Presenting a case history of the use of industrial films in education, Purtchin outlined the advantage of teaching some subjects with multi-media, using a planned combination of 16mm, 8mm and silent loops for specific sections.

Getting more into *involvement* and technical creativity, the afternoon program of the first day was devoted to creativity in special effects and titling. After a fascinating look at animation by computer from Lee Harrison of the Control Image Co. in Denver, and a demonstration of creative titling by Bud Bassett of the Ray Mercer Co., the IFPA members became involved in a highly creative technical session on special effects. In probably one of IFPA's greatest programs, two of Hollywood's top special effects men . . . Linwood Dunn and Doug Trumbull . . . captivated the audience well into the evening hours.

Trumbull, most known for his special effects for *A Space Odyssey—2001*, told and showed how he achieved the truly demanding and exemplary special effects in the film.

Showing behind-the-scenes clips of how special effects and titles were done in such films as *West Side Story*, *A Place to Stand*, *Mad, Mad World*, and *Hawaii*, Linwood Dunn spellbound the group as he unveiled the effects work in these films.

Widely considered the conference highlight, Dunn's presentation ran into the supper hour with hardly a dent in the attendance as he described and showed unique effects techniques. A standing ovation capped his presentation.

Examining the "Psychology of Psychedelic Peinematography", Dave Bowen, senior writer-producer at Parthenon Pictures, cited psychic *involvement* as paramount in producing modern psychedelic pictures. Holding that the skilled professional filmmaker can produce better mod films than the hippie with a hand-held Arri, Bowen pointed out that the pro has all the advantages . . . mainly because he knows what he's doing . . . and what can be done with what he has.

Opening the second day was an in-depth look at creativity in education and student films by Roy Deets, scriptwriter and film consultant; Wayne Brown, audio-visual consultant to Los Angeles County Schools; and Prof. Herb



Keynote speaker Dr. Edmund Carpenter of Fordham University makes a point during his address "Creativity and Communication."

Farmer, from the University of Southern California. After showing some outstanding 8mm productions by grade school students, Brown outlined the student film program and festival at Capistrano. Herb Farmer explained the "broader perspective" in teaching filmmaking today, outlined the modern curricula utilizing new course combinations for better perspective and teaching, and screened a pair of highly creative efforts produced by students at USC.

Claiming that filmstrips and slidefilms "have just come into their own during the past five to seven years", Ken Bell and Bill Juden from Frank Holmes Laboratories elucidated that "they've been around a long time — but dug up when we (producers) were looking around for another medium."

Claiming that the people best qualified to produce slidefilms

Continued on next page

General sessions were well attended throughout the meeting (left). Guest of Honor Bruce Herschensohn, director of the USIA motion picture and television arm, addresses the annual banquet (right).



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Examining equipment during a break in the convention, Herb Farmer, University of Southern California; Wayne Brown, Los Angeles Department of Education; and IFPA President Bob Hecker pause in the F&B Ceco exhibit.



IFPA President Bob Hecker congratulates James M. Woods, founder and president of Studio Watts, a unique fine arts school for the underprivileged in the heart of Los Angeles' riot belt. Studio Watts was this year's recipient of IFPA's Eugene Keefer Scholarship Award.

Charles "Cap" Palmer accepts the Jay E. Gordon Memorial Award from last year's recipient W. A. "Bill" Palmer.



IFPA conference . . .

continued

and filmstrips are defeated by the prejudices brought to the medium. Bell said that film producers are the best qualified to produce good filmstrips. Calling on producers to "practice your (production) art without superimposing it on the medium," Bell said that filmstrips can be a bread and butter item to the producer. And, he added, "They can be made from motion pictures . . . and end up outselling movies because they are cheaper."

Citing projectors as the only drawback to the medium, because "there's really no decent, properly priced projector on the market", Bell urged motion picture producers to seriously consider filmstrips and slidefilms, adding that they've proven very successful in training, sales and promotion situations.

Following an evening of fun and relaxation on a desert hayride and barbecue, the conference opened the final day with a look at creativity in government films. Chairman Lt. Col. J. C. Stokes presented the enlightening panelists. Wilbur Blume, from AAVS provided a look at Air Force film activity, and Lt. Sims Howell, from the Office of Information, Secretary of the Navy added the Naval picture. Bert Williams from the California Fish & Game Department rounded out the program with a look at the impressive film activity within his department.

Special report

Bruce Herschensohn, director of the Motion Picture and Television Service of the United States Information Agency and IFPA Conference Guest of Honor then reported on the 1968 International Film Festival in Czechoslovakia. As head of the U.S. delegation to the festival, Herschensohn reported that most east European films compare to U.S. efforts of the 1940s. Reflecting on the reception to some of the sidelights of the festival and reaction to U.S. entries, he concluded that "We should show films in international festivals that not only reflect the best of U.S. cinema but also the best of America itself."

Luncheon speaker Ott Coelln of BUSINESS SCREEN reported on the 9th International Industrial

Film Festival in Vienna where he served as a U.S. juror and Photokina before screening the U.S. Grand Prix winner, AT&T *Memento*.

Highlights of the final general session were a presentation by Bill Gibson from Douglas Aircraft, reporting on his recent trip to Siberia to film the solar eclipse, and a stirring description of creativity in filmmaking by noted film designer and producer Saul Bass. Bass screened sequences from the film *Grand Prix* as well as his latest production for Kaiser Aluminum, *What Man Creates*.

Palmer night

It was Palmer night at the Annual Awards Banquet concluding the convention, as last year's Jay Gordon Memorial Award winner, Bill Palmer, presented the award this year to deserving Charles "Cap" Palmer of Parthenon Pictures. The award is annually presented to "An individual who has contributed to the betterment of filmmaking. At one time a writer, "Cap's" film credit's read like an index to public relations, sales and training films. A pioneer in "single concept" 8mm films, he has produced films in almost all fields and has received an exceptional number of awards for his work.

This year's Eugene Keefer Award to an outstanding production team was presented to Bob Gunther and the North American Rockwell group.

Banquet emcee Bob Day from Ampex Corp, then introduced Bruce Herschensohn again as banquet speaker for a look at the USIA film and television activities throughout the world.

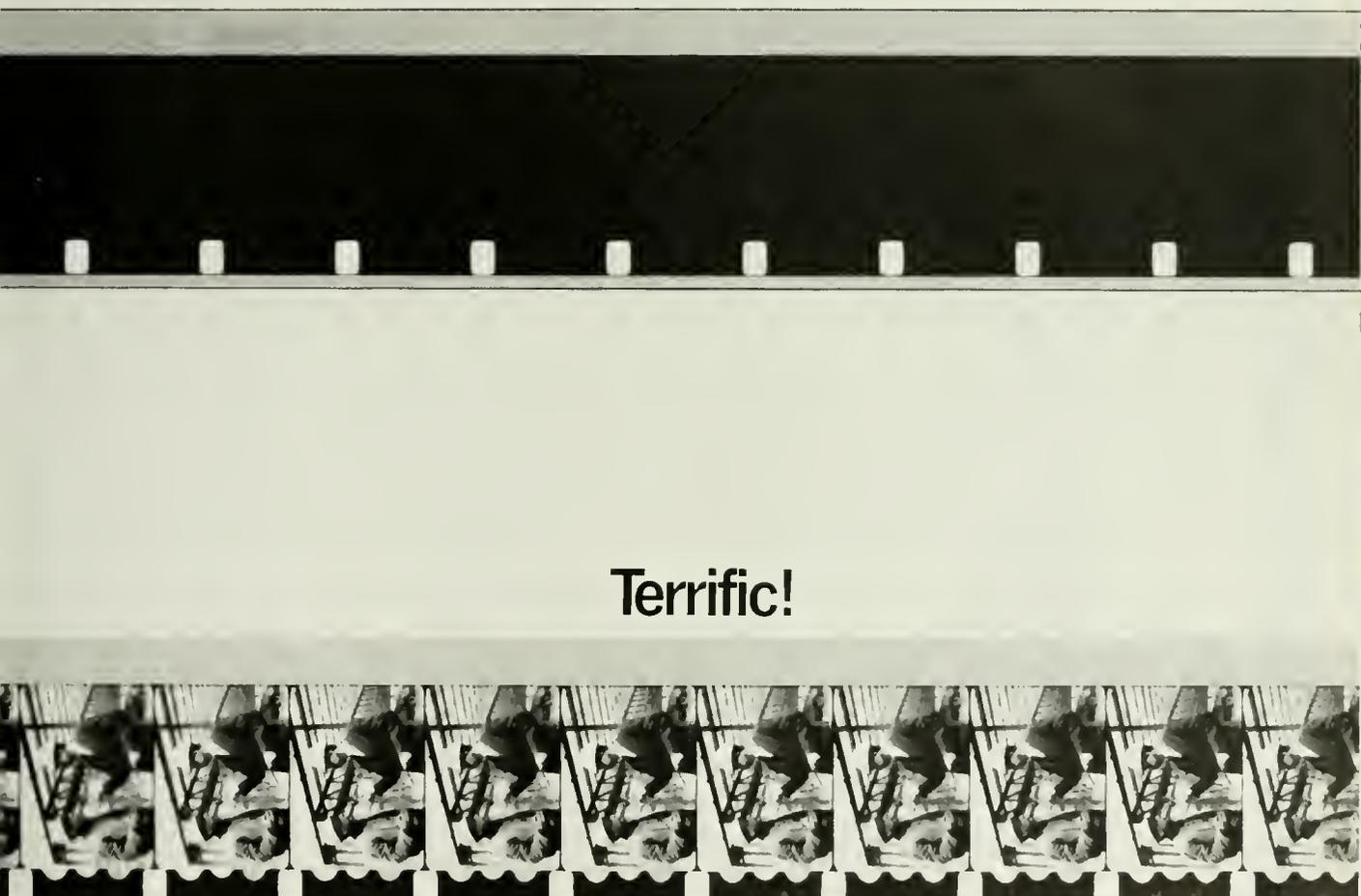
The conference concluded with the annual presentation of the IFPA "Cindy" awards. This year's entries were grouped into six categories with a Gold "Cindy" going to the winner of each category and a Silver "Cindy" award to runners-up. Here are the winning films in each category:

PROMOTION Gold "Cindy"

The Incredible Skis, produced by Summit Films, Inc.

Continued on page 4

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IFPA conference . . .



Exhibit area at the IFPA convention drew large crowds during breaks program activities.

Silver "Cindy"
Halton County—The Man & The Boy, produced by Robert J. Meyer Productions.

TECHNICAL INFORMATION

Gold "Cindy"
The Monstor Buoy, produced by General Dynamics—Convair Division.

Silver "Cindy"
Talking with Dolphins, produced by Naval Undersea Warfare Center.

EDUCATION

Gold "Cindy"
Into the World, produced by Sears, Roebuck Foundation.

Silver "Cindy"
Understanding Stresses and Strains, produced by Walt Disney Films.

ENRICHMENT

Gold "Cindy"
Why Man Creates, produced by Saul Bass & Associates.

Silver "Cindy"
Moods of Surfing, produced by Pyramid Film Producers.

PUBLIC INFORMATION

Gold "Cindy"
Death and Taxes, produced by Calvin Productions, Inc.

Silver "Cindy"
Rocky Mountain Empire, produced by Union Pacific Railroad.

INDUSTRIAL RELATIONS

Gold "Cindy"
Steel, produced by Fred A. Niles Communication Centers, Inc.

Silver "Cindy"
Highlights 1967, produced by TRW Systems.

A special sidelight to this year's conference was the fact that the entire program and banquet was filmed to produce a motion picture for use by the local chapters to stimulate interest and build membership . . . particularly those in the formative stages in Washington D.C. and the Seattle area.

It is perhaps significant, in retrospect, to note that the conference starts the association off on a note of achievement under its new name . . . Information Film Producers of America, *nee*

Industry Film Producers Association. It is generally agreed that the well-received Palm Springs conference (the first under a new title) produced a bright new outlook for the name.

It is impossible to pinpoint individuals to credit for the success, but praise must certainly go to: Conference Chairman Ralph Hall and his Girl Friday, Jack Stillwell; the program committee of Gene Burson, Roy Deets, R. Engel, Bob Hecker, Jack MeKin, Cap Palmer, Bob ScoIrene Svendson and Jack West; the screening committee of Lar Filby, Stan Follis, Neil Mawland Bill Orton; registrar and greeter Mitch Rose and family Fred Beelby and Maggie Layton for publicity; and the everywhere apparent work of the AAVS.

Next year's meeting is slated for the San Francisco area with the anticipation of greater attendance and participation by the developing new chapters.

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Students from Los Angeles schools familiarize themselves with the operation of a camera during "Super 8" summer program. More than 600 students participated in the experimental program in which they learned the elements of motion picture production and produced films of their own.

Budding Filmmakers Learn Production Art

Elementary and high school students from throughout Los Angeles learned production techniques of filmmaking in a special experimental project during the summer months. More than 600 students took part in the program, producing Super 8 films ranging from documentaries to dramas.

ONE OF THE MOST ambitious motion picture production programs ever organized for children, was climaxed in September with a festival of films by elementary and high-school boys and girls.

The experimental project, "Super-8," took place for eight weeks at the Junior Arts Center, City of Los Angeles. Over 600 students from all sections of the city participated. Key sponsor of the project was the Bell & Howell Company. The firm donated cameras, projectors, and tape recorders to equip the classes.

According to Robert White, director of the center, "The goals of the program were to give kids first-hand knowledge of how movies are made, to awaken their

interest in the world around them, and to give them the experience of working together on a creative project."

White, commenting on the outcome of the experiment said, "The results were more than gratifying. The content of the films vividly indicates that this younger generation is not only very aware of life, but that they are concerned about such things as morality, what the future holds, and what must be done to make this a better world."

"In fact, some of the movies by the older students were quite provocative. One group made a film about life in a ghetto, while another concerned its production with the problems of growing up," said White.

"On the other hand, the movies filmed by the younger kids centered on fantasy and make believe. For example, they produced westerns and fairy tales with improvised costumes and sets."

Super-8 captured the interest of a large segment of the professional film and photographic industry. Stars such as Gregory Peck took time from their busy schedules to visit classes while movie director Robert Wise donated funds for film footage.

According to center director White, "Although the project wasn't meant to be competitive, certificates of recognition were given to classes and individuals who produced outstanding films. More than 200 movies were made during "Super-8" and they were reviewed by a group from the Hollywood film industry. Among the judges were: Frank Capra, Jr., Columbia Pictures; Robert Epstein, Professor of Cinema, University of California, Los Angeles; Arthur Knight, film critic, Saturday Review; Kent McKenzie, independent film maker; Lester Novias, President, Graphic Films Corpor-

ation; Mel Sloan, Professor of Cinema, University of Southern California; and Kevin Thomas, staff writer, Los Angeles Times.

The boys and girls taking part in Super-8 included a wide range of ages, from five through seventeen years old, and they represented a cross section of the Los Angeles communities, including some physically and mentally handicapped. Classes were broken down into five age brackets and they met for two weeks of intensive film training, production and related tasks.

Instructors were young cinema and art students of college age. In turn, they were assisted by older teenagers with some previous knowledge of film production or photography.

Encouraged by the success of the summer program, Center director White said plans are being made to continue the program throughout the coming months on a reduced scale. He and his staff are also working to interest major expositions such as the coming Tokyo World's Fair in displaying the films made at the Center and by children from other parts of the world. •

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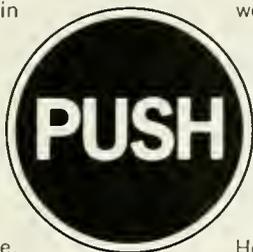
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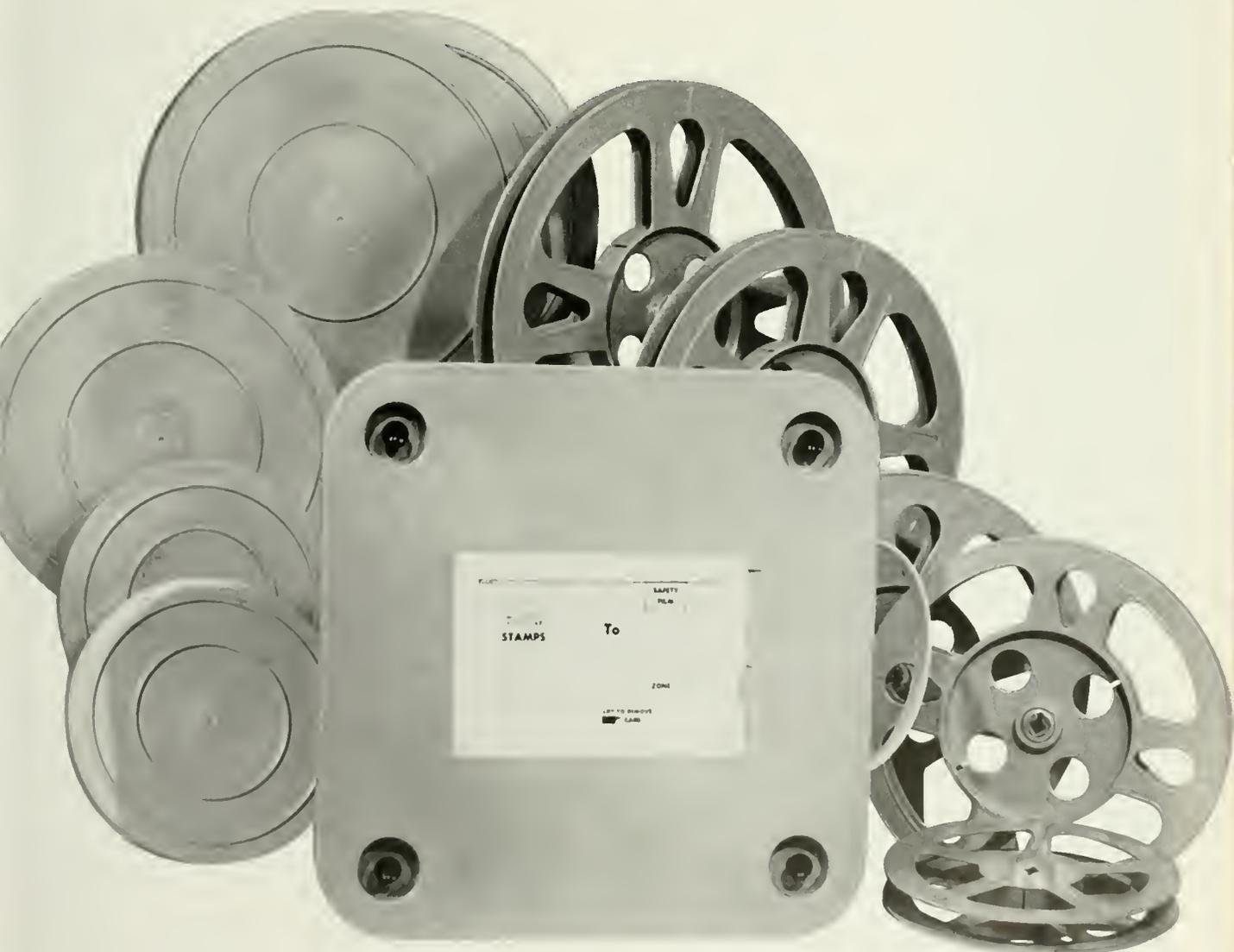
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New York festival . . .

continued

Film was given to MPO Videoelectronics, Inc. for their film *Silver* produced for Anaconda Company; for the best Television Commercial to Audio Productions for "Second Summer" produced for Eastman Kodak; for the best Cinema Commercial to Deutsche Dokumentar und Werbe film Gesellschaft of Germany for *Wedelndes Drieck* produced for Skifabrik Josef Fischer; for the best Public Service TV Program to WNBC-TV, New York, for their presentation *P.S. 192: A Lesson in Ghetto Education*; for the best Multi Media Presentation to Van Praag Productions Inc. for the *George Gobel Command Performance* produced for Cadillac Division of General Motors and for the best Filmstrip to Bear Films, Inc., for *Court Tombs and Dragons*.

Films and filmstrips winning top awards in their categories were as follows:

FILMSTRIPS

Sales Presentation

Year One. Sponsored and produced by Metropolitan Life Insurance Company.

Training

A Film on Store Thefts . . . Pro-

duced for Allied Stores by The Chartmakers, Inc.

Public Relations

Dun's Market Identifiers. Produced by Dun and Bradstreet, Inc. by Maxwell Dresser.

Public Service

With These Hands. Produced by KKK, Inc. and Sponsored by Beth Israel Medical Center.

Education

From Hitler to Pearl Harbor. Produced by Walter Landor & Associates for Revel Educational Systems.

INDUSTRIAL FILMS

Public Relations

Cuesi - The 3-4-5 Letter Word. Produced for International Paper Company by Burnaford & Company, Inc.

Public Service

The Library Is. Produced for Bro-Dart Industries by Wayne Films, Inc.

Sales Presentations

1968 *Busch Sales Film*. Produced by Gardner Advertising Company for Anheuser-Busch, Inc.

Product Presentation

The Control of the Oxberry 5117 Optical Pointer. Produced for Berkeley Technical by Oxberry Berkeley Technical.

Manufacturing

Seamless Modern. Produced for United States Steel Corporation by Holland-Wegman Productions, Inc. Communications Media

Six in Electronics. Produced by Wilding, Inc. for DeVry Institute of Technology.

Corporate Image

The Discoverers. Produced by Peckham Productions and sponsored by Union Carbide Corporation.

Scientific Research

Genetics and Plant Breeding. Produced and sponsored by Lever Brothers Company.

Medical Research

Lifeline to Tomorrow. Produced for Baxter Laboratories by Educational Media, Inc.

Training

So, Sell Me. Produced for The Maytag Company by Flagg Films, Inc.

Documentaries

War. Produced by Dablia Productions, Inc.

Education

Le N'Docp. Produced and sponsored by Sandoz Pharmaceuticals.

History

Jamestown, The Start of a Nation. Produced by Haycox Photographic for Virginia State Travel Service.

Religious Theme

The Death of Christ in Focus. Produced for the Rev. George Mihovich by City Film Center, Inc.

Continued on page 56



Marty Bahn, sales executive for A.V.E. Corp., discussed the new 360 degree camera, called Van-O-Vision, during the seminar at the festival.



Animated Productions President Al Stahl discussed computer animated films at the seminar.



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New York festival . . .

continued

Travelogue

Wings to Japan. Produced and Sponsored by Pan American Airways.

Health, Home Economics

World in Your Kitchen - Far Eastern Cuisine. Produced by Show Associates, Inc. for Corning Glass Works.

Social Welfare

If The Salt Has Lost It's Savor. Produced by Audio Productions for Westminster Press.

Urban Development

Dem Wasser Kann Geholfen Werden. Produced by BASF Corporation (Germany).

Safety and Insurance

Research for Safety. Produced for the Highway Safety Foundation by Edcom Productions.

Fashion

The Land of Cotton. Produced for The Cotton Council and J. P. Allens by Cinema East/Todd Films.

Sports and Gymnastics

The Moods of Surfing. Produced and sponsored by Pyramid Film Producers.

Hobbies and Recreation

The Farm. Produced for Remington Arms Company, Inc., by Larry Madison Productions, Inc.

In addition, special awards were presented to the following films: *Image of the Future*, produced and sponsored by News Front Magazine, for a film of extraordinary strength in its representation and its description of a very topical subject.

Super Tire, produced by Dan Hess Productions for American Oil Company for an unusual demonstration, which brings out the impact of a product.

The Square, produced for World Air Cargo Marketing Forums by Filmex, Inc. for a skillful presentation of a difficult subject qualitatively interpreted.

Ready Now, and-Ready for Tomorrow, produced and sponsored by U.S. Naval Ship Missiles System for the best picture of a national theme.

Paul Taylor: An Artist and His Work, produced by Steeg Productions, Inc., for Harris Communications for the best picture in treatment of an art subject.

New York City—the Most, produced for the New York Times by Spectrum Associates, Inc., for the best rendition of concept.

Flight, produced and sponsored by American Airlines for the best artistic concept.

Buddhism, Man and Nature, produced by Hartley Production for the best photo effects.

The Cadet Honor Code, produced for the United States Air Force Academy by Van Praag Productions, Inc., for the best photography.

East to Your Heart's Content, produced and sponsored by the American Heart Association for the best picture for an institutional organization.

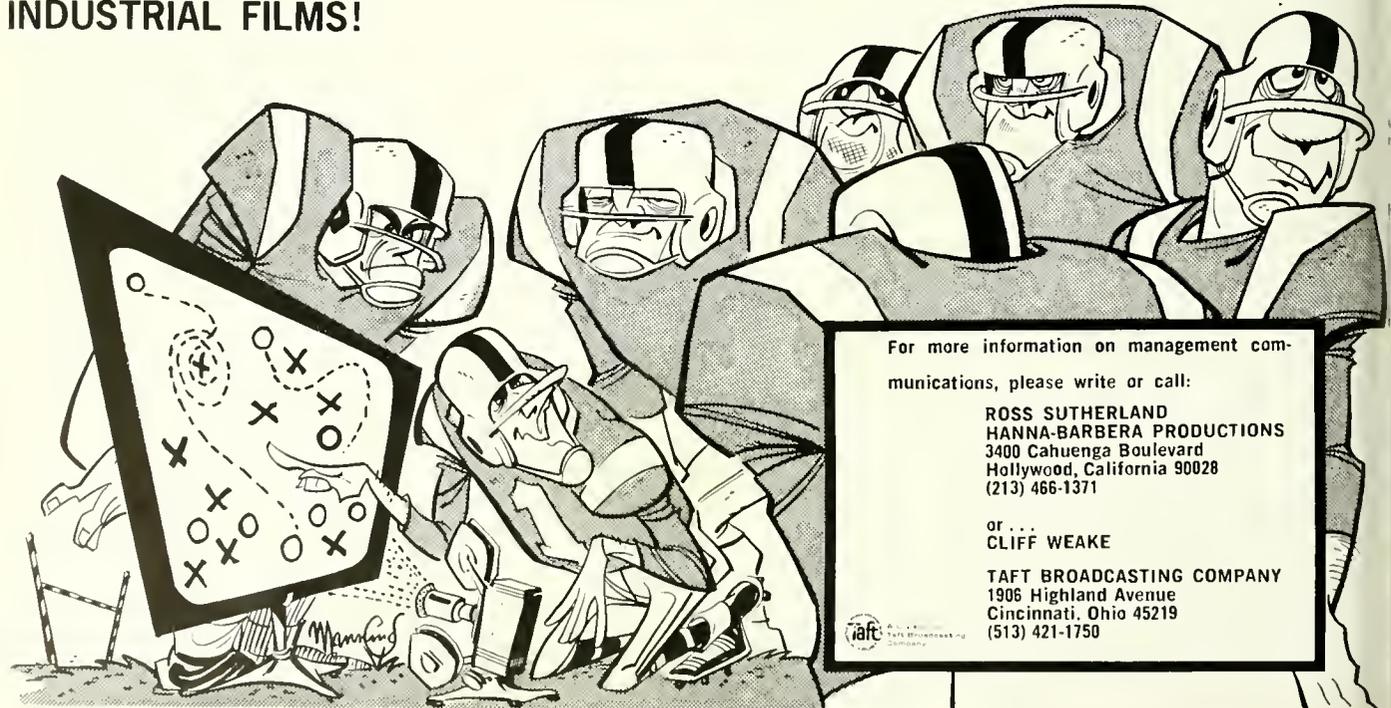
To Bring To Man, produced and sponsored by American Machine and Foundry Company, for the best direction and editing.

The Light in Shadows, produced for E. I. DuPont de Nemours and Company by Peckham Productions, Inc., for the best live action and animation.

Thoughts on Creativity, produced for Kaiser Aluminum and Chemical Corp., by Saul Bass Associates for the best combination of animation and graphic art.

Danze Cromatiche 68, produced by Torricelli Productions, Inc., for the best picture with special effects.

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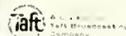


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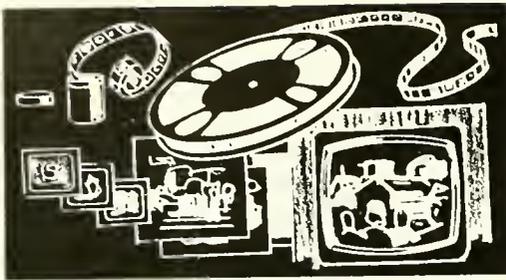
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Excitement, Challenge of Career in Accounting

The excitement and challenge of a career in accounting in today's business world is emphasized in a new film, *Men of Account*, presented by the American Institute of Certified Public Accountants.

The 27½-minute color film shows a young CPA's involvement in the affairs of three clients: a small construction company, a manufacturer of electronic equipment and a national distributor of building products.

While business matters, such as job costing, inventory obsolescence and computer installations are discussed, the purpose of the film is not technical. It

shows only enough of accounting techniques to indicate that this profession is a challenge to good brains and that the young CPA is an independent professional who must deal constructively with business people on all levels of administration and management.

Men of Account is available from regional film centers of Association Films, Inc., 600 Madison Avenue, New York.

Space Spider Hero in Newest NASA Film

On July 4th, 1968 a NASA "Space Spider" headed into a successful orbit after a launch from the Western Test Range in California.

A few days later the 417 pound "bug" began to extend eight feelers into the darkness of outer space and four of these arms were to continue growing and growing and growing, until, fantastically, by the middle of October 1968 they would achieve a length greater than the height of the Empire State Building.

The Daddy Longlegs, that is actually the first Radio Astronomy Explorer satellite, is not only unreeling "V" shaped antennas more than a quarter-mile long, but it is keeping these arms stable, free from rotation and firmly pointed at the heavens. The RAE-A, as it is called, is now circling the earth at an al-

Continued on page 60



In a Sequence from the NASA film the giant arms of the orbiting "space spider" are shown in relation to the Empire State Building. The satellite's antennas are 30 feet longer than the skyscraper.

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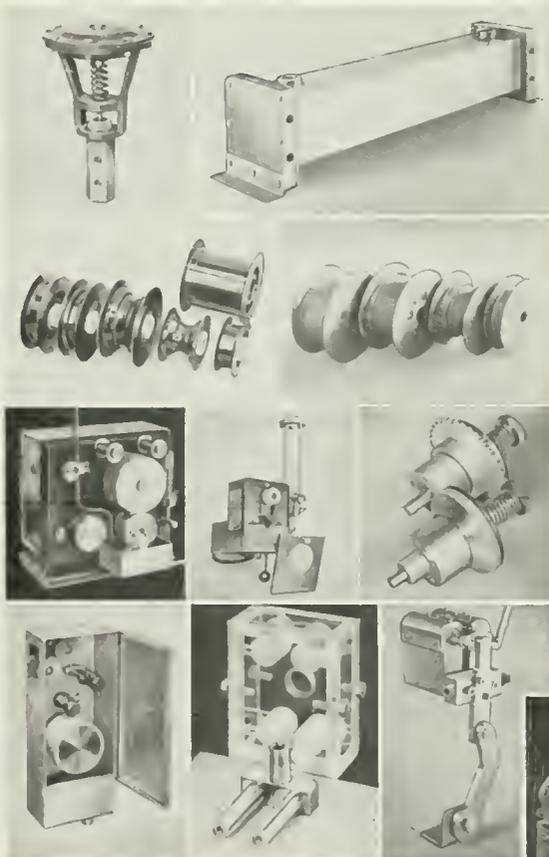
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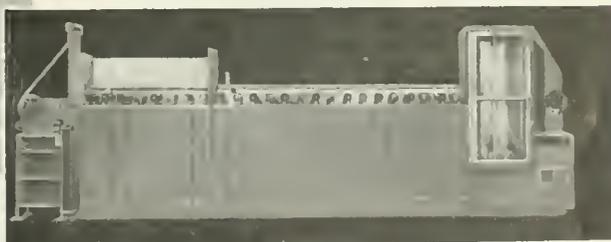


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continued

titude of 3,640 miles and its ears are monitoring radio emissions from the Universe and, in particular, from the Milky Way and the planet Jupiter. This search-and-acquire mission of the RAE is for low frequency signals that cannot reach the earth due to the Ionospheric cut off.

Year after year, batteries daily recharged by solar cells, this satellite will continue to record and re-transmit data to NASA ground stations and through them to NASA'S Goddard Space Flight Center whose scientists and engineers conceived, created and launched the flying observatory. Using the millions of data bits received, radio astronomers will have an entirely new view of the stars. Some of the expected results will be, the first low-frequency radio maps of the Milky Way, a solution to the source of mystery signals from the region of Jupiter and a whole bag of new clues to man's greatest mystery — What is the origin of the Universe?

A unique film that tells this story has just been released by NASA's Goddard Space Flight Center. The picture is the tenth film written and directed for Goddard by John Larry Washburn of Larchmont, N.Y. James R. Burton, head of Goddard's Photographic Branch, is Executive Producer for the RAE film and Keith Walters of Goddard served as Project Producer. The purpose of the film as stated by the writer is, "to explain radio astronomy to high school students and to stimulate their interest in a new science whose area of cosmic exploration has no shape, no boundaries and no end."

The Radio Astronomy Explorer is 27 minutes long, in color and it is available to schools on a free loan basis. Requests should be addressed to: Photographic Branch, Code 253, The Goddard Space Flight Center, NASA, Greenbelt, Md. 20771.

Training Employees to Control Retail Losses

The problem of increasing losses due to shoplifting and bad check passing are a major concern to retailers across the coun-

try. Over a billion dollars per year is stolen from retail store through the use of "rubber" checks. Another 200 million is siphoned off the retail profit margin by shoplifters.

How can these staggering losses be checked and brought under control? One simple, effective and economical way is employee instruction and training through the use of films and filmstrips.

Modern Marketing Program have just released two clear factual and highly instructional sound, color filmstrips and a 16mm black and white motion picture which can accomplish this aim.

The filmstrip *Check and Double Check* shows how bad check passers operate and what important points each clerk should use when cashing any check. *Shoplifting — You Are the Victim* is a highly informative film strip detailing how a clerk can easily spot the many ways professional and amateur shop-lifter are pilfering merchandise and what to do about it.

The 16mm film, *Someone Stealing From You* provides retail personnel with an in-depth study of the shoplifter and his method and provides clues for the employee on how to detect and what to do about these people.

For more information write to Modern Marketing Programs, 1212 Avenue of the Americas, New York, N.Y. 10036.

Vineyard to Bottle in California Wine Industry

The story of the California wine industry is told in *The Wonderful World of Wine*, a 20-minute, 16mm. color documentary produced by Wine Advisory Board, an agency of the California Department of Agriculture.

The film covers the spectrum of winemaking in the Golden State, marking the industry's historic beginnings, its present-day achievements as the producer of 80% of all American wines, and its growing international reputation.

With the aid of maps, the film explains how the wine regions of California, through their excellent sun, soil and moisture conditions, are capable of producing

e wines of almost every Euro-
can region. It describes the way
which long established methods
winemaking are assisted by the
test scientific techniques in pro-
ucing consistently high quality
ines. Scenes shot in the vine-
ards and wineries — many of
them historical landmarks—por-
ray the dedicated efforts of the
California winemakers during the
growing season, at the grape
harvest with its traditional vint-
age celebrations, and throughout
the processing and aging opera-
tions.

The Wonderful World of Wine
also describes uses and serving
wines, pleasures of wine with
food as a natural ingredient of
everyday good living, medical
values of wine as a tension re-
liever, and the popularity of wine
tasting parties, which have spread
from California to all parts of the
country.

Organizations interested in
booking the film may contact
Merling Movies, 6290 Sunset
Boulevard, Hollywood, Calif., or Cen-
tral Booking Exchange, 43 West
42nd Street, New York, N.Y. A
shortened version (13-minutes)
under the title *The Magic of
Wine* is also available for show-
ing by television stations.

How to "Beauty Story in Noxell's "Cover Girl"

A new film, *Cover Girl: New
Face in Focus*, designed to give
women the kind of authoritative
"how-to" beauty information
they want, has been released for
distribution to television women's
programs and selected live audi-
ence groups throughout the
country by Noxell Corporation.
The 28-minute color film, shot
in documentary style with live
action, was photographed on lo-
cation in New York and the
East Indies to provide an authen-

tic inside-view of modeling —
through the eyes of 19-year-old
Elaine Fulkerson, winner of the
"Model of the Year" contest, as
she embarks on her exciting new
career.

The film follows Elaine, who
also does the narration, from the
time she is chosen the winner on
a national telecast . . . shows her
as a hesitant neophyte at the
Stewart Model Agency; then on
"go-sees" to magazine editors and
photographers' studios; trying on
glamorous clothes for famous de-
signer Bill Blass; and finally goes
along with her on a dream model-
ing assignment in the Caribbean.

The film features close-up se-
quences of a cover girl make-up
lesson, to show exactly how
Elaine Fulkerson applies make-
up for photography, from founda-
tion to false eyelashes.

The high quality of the produc-
tion, and its fresh, realistic ap-
proach to subject of top interest
for female audiences, should
make the film a highly effective
prestige promotion tool for Cover
Girl Make-up, according to H.
W. Grathwohl, Noxell's Vice
President and Advertising Direc-
tor.

"The new 'in' girl of today is
the cover girl," says Mr. Grath-
wohl. "Our new movie, by pro-
viding an opportunity to share
her experiences in such an ap-
pealing and intimate manner will
further emphasize the built-in as-
sociation which already exists in
consumers' minds between cover
girls, the inside world of high
fashion and Cover Girl Make-Up.
We are certain it will have in-
valuable impact on the many mil-
lions who will see it annually."

*Cover Girl: New Face in
Focus* was produced by Helen
Nash Associates, Noxell's public
relations agency. It was directed
by well-known fashion and beau-
ty photographer, Frances Mc-

Continued on next page



production team for "Cover Girl," perhaps the first industrial film with
producer, director and cinematographer all being women. Left to right are:
Helen Nash, producer; Juliana Wang, cinematographer; and Frances Mc
Laughlin-Gill, director.

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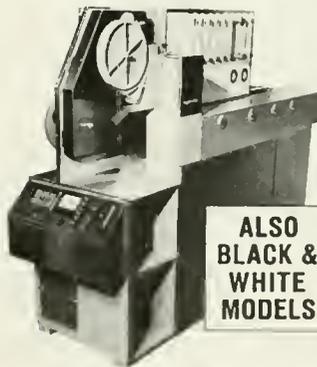
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picture parade . . .

continued

Laughlin-Gill. Cinematography is by Juliana Wang, the only woman member of the cameraman's union. Distribution is scheduled to begin next month.

An earlier film sponsored by Noxell, *Cover Girl in Paris*, which was also produced by Helen Nash Associates, has won multiple awards — including the Cine Golden Eagle and First Award in the International Film and TV Festival of New York. Since its completion four years ago, it has been seen by a combined live and television audience of nearly 30,000,000 and is still in distribution.

The Knowledge Industry Explains Pressing Need

The National Audio-Visual Association has released its new 35-minute multi-media presentation, *The Knowledge Industry*, which explains the pressing need for higher quality education and emphasizes the importance of a wider and more comprehensive use of technology as a part of the improvement of educational quality.

As released by the Association, *The Knowledge Industry* consists of a kit of one hundred and two (102) 2 x 2" slides, with a script of the accompanying talk, and a series of four 16mm color sound film clips. The presentation is designed to be delivered by a "live" speaker. The film clips, which are shown on the same screen as the slides, carry the image of an interrogator who interrupts the speaker at four points during the talk to ask questions. Extra scripts are provided for the two projectionists who are required to operate the equipment, and complete instructions for staging the presentation are included.

The Knowledge Industry was prepared by Don White, executive vice-president of NAVA, and has been presented by him before a number of leading educational groups. It is designed for audiences of all types of persons interested in education, from parents and service clubs to teachers' and professional training organizations.

NAVA is making this production available at approximate cost, in order to provide a multi-media presentation which educa-

tors, NAVA members and other can use to present the audio-visual story to groups of all types.

Persons interested in purchasing the complete presentation may obtain copies of the script from the Association without charge, for examination. Kits of the complete presentation, including slides in cardboard mounts, film clips, scripts and instructions, may be purchased from the National Audio-Visual Association, 3150 Spring Street Fairfax, Virginia, at \$40.00 per set. Kits may be purchased with glass mounted slides at \$62.50 per set. A discount of \$2.50 per set is allowed if remittance accompanies order.

Goodyear Film Tells of Blimps' Work, History

Those rare birds, the blimp, are the stars of a new 16mm motion picture available on loan from The Goodyear Tire & Rubber Company.

Entitled *The Blimps: Clearly Identified Flying Objects*, the film depicts the varied, day-to-day operations of the airships, including the coverage of special events for television, flashing greetings from the animated night signs, and participation in civic celebrations, world's fairs and festivities.

Exploration, scientific research and movie-making are among the special blimp projects shown in the film.

In addition, the movie traces the history of lighter-than-aircraft from the first balloons of the 18th century to the blimp roles in the space age.

The 15-minute color film may be obtained from single day bookings within the continental United States from the Goodyear Public Relations Film Library, Akron, Ohio 44316.

Woodworking Art Shown ACI's "Music Rack"

A CINE Golden Eagle Award film, *The Music Rack*, was produced under the guidance of American Craftsmen's Council for use in art and industrial woodwork classes from junior high school through adult level.

Photographed in color, 16mm film follows Wendell

e, noted artist-craftsman, in a step-by-step demonstration of the design and building of a music rack, using the process of wood lamination. From initial sketches through succeeding stages to final rubbing with linseed oil, each procedure is described and shown in clear detail.

The Music Rack emphasizes the unique properties of wood-working as an art medium. It also reveals Castle's relationship to his art, illustrating the approach by which the forms his wood-working take evolve from the nature of the materials he uses. A piece of furniture is considered completed only when its aesthetic and practical aspects are brought into perfect balance and blend. Review prints are now available free to prospective purchasers from ACI Films, Inc., 16 West 66th Street, New York, New York 10036.

Helping to Recruit New Air Traffic Controllers

A vocational guidance film to aid in the recruitment of air traffic controllers has been produced by the McGraw-Hill Book Company with the cooperation of the Federal Aviation Administration. The purpose of the film was to encourage young people to seek careers as air traffic controllers. "FAA is seeking more air traffic controllers to help alleviate the air traffic jams of today and of the future," stated Robert L. Fulton, public affairs officer for FAA, Eastern Region.

McGraw-Hill planned the film over a year ago as one of a series of 12 films designed to expose high school students to vocations where the demand for personnel is acute. According to a company spokesman, "The Federal Aviation Administration gave our producer, Lee Bobker of Vision Associates, tremendous cooperation. Of course, none of us realized that the problem would be publicized so dramatically in so short a time."

The ten minute, sound color film shows the hectic life of an air traffic controller inside the Los Angeles International Airport Tower. The title of the film calls attention to the traffic-lagued and overcrowded air terminals, a problem that may eventually plague major airports across the nation: "Don't Call Me; I'll Call You." is a comment frequently made by air traffic controllers to waiting pilots.

A twenty-eight year old Negro

air traffic controller, Frank Boone, employed at the Los Angeles air control tower, is the star of the film.

Showing the job, which many young people don't know exists, will undoubtedly create an interest in ATC, and aid recruitment. Showing minority groups accomplishing the demanding work of air traffic controller, illustrates to all that FAA recruiters are looking for many applicants.

The full title of the film is: *Don't Call Me; I'll Call You: The Air Traffic Controller*. Other films in the series, produced by McGraw-Hill in conjunction with Vision Associates, are *The Air-line Stewardess*, *The Automobile Mechanic Supervisor*, *The Commercial Photographer*, *The Machinist*, *The Visiting Nurse*, *The Recording Engineer*, *The Computer Programmer*, *The Steel Worker*, *The X-Ray Technician*, *The Draftsman*, and *The Television Production Assistant*.

The Text-Film Division of McGraw-Hill Book Company will market the films this fall.

Timely New Chicago Film Shows Positive Insights

In the wake of the Democratic Convention and the extremely bad publicity given Chicago, the new film *Chicago — Miracle City of the Midwest* which offers some positive insight into the many faceted metropolis, is indeed timely.

The camera traveled everywhere in search of the city's heartbeat — to Maxwell Street and Lake Shore Drive; to the Art Institute and the Museum of Science and Industry; to the Loop and Old Town; to Lincoln Park and the Brookfield Zoo; to the stockyards, the railroad yards and the waterfront; to the universities. The narration includes Carl Sandburg reading from his memorable poem "The Windy City."

The film is a Roger Wade Production, and is presented through the courtesy of The Equitable Life Assurance Society of the United States. It offers striking insights into this world-famous and many-faceted metropolis. It is available to business, civic and social organizations and to college, high school and junior high school classes through Modern Talking Picture Service, Inc., 1212 Ave. of the Americas, New York, N. Y. 10036.

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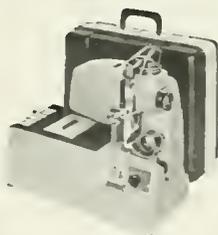
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Nagra Mixer BM.....	new	141.75
Nagra ATN.....	new	47.25
Fish Pole Boom.....	new	149.50

TRIPODS & HEADS

Pro Jr. Standard.....	new	70.00
Pro Jr. Baby.....	new	70.00
Miller Fluid Head Model F.....	new	179.50
Miller Jr. Tripod.....	new	89.50

Miller Ball Leveling Top only.....	used	54.50
Vinton Head.....	used	649.50
O'Connor Model C Head.....	new	390.00

LENSES MOUNT

Samagon Fish Eye.....	Arri Mount.....	new	89.95
9.8 Tegea.....	Arri Mount.....	new	649.00
15mm F2.7 Kod Anastig.....	S Mount.....	used	15.00
13mm F1.5 Elpette.....	C Mount.....	used	24.50
15mm F1.3 Angenieux.....	C Mount.....	used	133.00
25mm F2.3 Baltar.....	Mitchell Mount.....	used	125.00
25mm F2 Kinoptic.....	Arri Mount.....	used	185.00
25mm F1.9 Kod Anastig w/finder.....	used	10.00	
25mm F1.9 Kod Anastig.....	C Mount.....	used	60.00
25mm F2 Kinoptic.....	C Mount.....	new	169.00
25mm F1.8 Cooke.....	BNC Mount.....	used	310.00
25mm F1.8 Cinor.....	BNC Mount.....	used	70.00
28mm F2.5 Cooke.....	BNC Mount.....	used	310.00
30mm F2.5 Baltar.....	Mitchell Mount.....	used	99.50
35mm F2 Cooke.....	BNC Mount.....	used	310.00
35mm F2 Xenon.....	Arri Mount.....	used	140.00
40mm F1.6 Elitar.....	C Mount.....	used	64.50
40mm F2.3 Baltar.....	BNC Mount.....	used	310.00
40mm F2 Cooke.....	BNC Mount.....	used	310.00
50mm F1.4 Television.....	used	99.50	
50mm F1.5 Angenieux.....	C Mount.....	new	179.50
50mm F2.5 Baltar.....	BNC Mount.....	used	310.00
50mm F2 Cooke.....	BNC Mount.....	used	310.00
50mm F3.5 Tessar.....	Mitchell Mount.....	used	75.00
50mm F1.4 Switar.....	Reflex Mount.....	used	159.50
75mm F2 Kinoptic.....	Arri Mount.....	new	269.00
75mm F2.3 Contrast Tackar.....	Mitchell Mount.....	used	25.00
75mm F2.8 Baltar.....	BNC Mount.....	used	310.00
75mm F2 Cooke.....	BNC Mount.....	used	310.00
75mm F2.8 Vvar.....	C Mount.....	used	45.00
100mm F2.8 Kinopal.....	used	297.50	
100mm F2.3 Baltar.....	BNC Mount.....	used	310.00
6" F4.5 Telephoto.....	Eyemo Mount.....	used	25.00
200mm Astro.....	Arri Mount.....	used	145.00
205mm F3.5 Berthiot.....	used	99.50	
250mm F4.5 Wollensack Telephoto.....	used	60.00	
255mm F6.3 Tele Dynar.....	Eyemo Mount.....	used	40.00

ZOOM LENSES

9.5—95mm Angenieux.....	C Mount.....	new	1100.00
7 1/2" Finder.....	used	45.00	
9.5—95mm Angenieux.....	C Mount.....	new	1260.00
10" Finder.....	C Mount.....	new	740.00
12—120 Angenieux 7 1/2" Finder.....	C Mount.....	new	840.00
12—120 Angenieux 10" Finder.....	C Mount.....	new	740.00
12—240mm Angenieux.....	Cor Arri Mount.....	new	1800.00
17—85mm Pan Cinor.....	Arri Mount.....	used	175.00
25—250mm Angenieux.....	Arri Mount.....	new	1840.00
35—140mm F3.5 Angenieux.....	Arri Mount.....	new	944.00
9.5—95 Angenieux w/7 1/2" Finder.....	C Mount.....	used	915.00
12—120 Angenieux.....	C Mount.....	used	525.00
12—240 Angenieux.....	Arri Mount.....	used	1497.00

LIGHTING

CSC Fay Quartz 650W w/lamp.....	new	26.95
Colortran Mini Brute 79".....	new	165.00
Colortran Mini Brute 66".....	new	128.00
Colortran Multi Beam 1000 w/lamp.....	new	64.50
Colortran Multi Beam 1000 w/lamp.....	new	73.50
Colortran Vari Beam 1000 w/lamp.....	new	88.00
Colortran Quartz King 500 w/lamp.....	new	64.00
Colortran Quartz King Oval 650 w/lamp.....	new	39.00
Colortran Soft—Lite 750W w/lamp.....	new	81.25
Colortran Mini Lite 10" w/Bar Door & Lamp.....	new	55.50
Colortran Bent Leg Stand.....	new	29.95
Colortran Sr. Stand w/casters.....	new	25.50
Colortran Quartz King 500 w/lamp.....	used	50.00
Colortran Vari Beam 1000 w/lamp.....	used	69.00
Colortran Bent Leg Stand.....	used	18.00
Colortran Sr. Stand w/casters.....	used	20.00

MISCELLANEOUS ACCESSORIES

15mm Bell & Howell objective.....	new	14.25
4" Bell & Howell Finder objective.....	new	15.95
6" Bell & Howell Finder objective.....	new	15.95
Cine Special Reflex Finder.....	used	95.00
Zoom Range Finder model K.....	new	54.50
Spectra Viewing Glass.....	new	7.50
Arri Blimp.....	used	899.50
Arri Matte Box.....	used	115.00
Mitchell Finder.....	used	1400.00

Mines' Film Examines Wealth in Wastepile

Pioneering work to recover valuable minerals now being wasted in the trash piles of an affluent society is described in *Wealth of the Wasteland*, a new color film from the Department of the Interior's Bureau of Mines.

Junked automobiles, municipal refuse and milling wastes not only pollute the environment, the film explains, they are also surprisingly rich potential sources of raw materials that are critical to a growing industrial society. The search depicted in *Wealth of the Wasteland* promises to yield rewarding solutions to this doubly challenging conservation problem—both in finding the pollution caused wastes and saving the minerals they contain.

Produced for the Bureau of Mines by MPO Productions in New York, the film also depicts search underway to recover minerals remaining in piles of mine and mill waste. The film is available for distribution from Motion Pictures, Bureau of Mines, 1400 Forbes, Pittsburgh, Pa. 15217.

A Look at America's Highway Problems

A searching and critical look at the problems of urban and highway construction, design and planning is taken in the new film *Highways for People*.

The film was shot on location in various parts of the country including such congested areas as Atlanta, Los Angeles, San Francisco, Washington, Baltimore and New York. It illustrates new concepts of highway design and location in response to national and personal transportation needs. It features on-site interviews with citizens from every aspect of American life giving their views—free and sometimes critically.

The film was directed by Leo Trachtenberg at Hollywood Films, which produced the film in association with Arthur Kelley and Robert Marx at the Department of Transportation. Prints of *Highways for People* are available for loan on request from the Central Highway Administration, Office of Public Affairs, Washington, D.C. 20591.



CAMERA SALES CENTER CORP.
SALES AFFILIATE OF CAMERA SERVICE CENTER, INC.
333 West 52nd Street • New York 10019 • 212 PL 7-0906

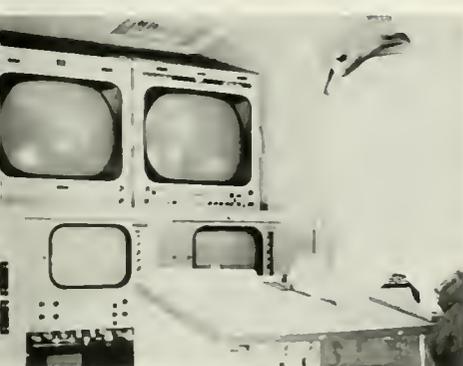
Color tape to  
color film.

Color film to color tape.

With top quality at low cost.

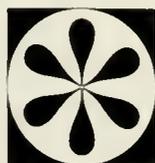
That's Technicolor Vidtronics.

And it's just one of a whole range
of services Technicolor
offers all industrial film producers.



Now you can get top quality color films for wide distribution at low cost, and still take advantage of fast, economical video tape production methods. Technicolor® Vidtronics does the job. Right now! Short runs or long runs with Technicolor's famous quality. All industrial film sizes too! Of course, if you're using standard motion picture production methods, Technicolor motion

picture film processing services are second to none. And for instant film utilization, there's our complete line of portable, cartridge-loading movie projectors. Let Technicolor systems wrap up your film needs in one neat package!



Technicolor

HOLLYWOOD • LONDON • ROME

Greatest Name in Color

THE BUSINESS SCREEN ANNUAL BUYER'S GUIDE TO PRODUCTION SERVICES

FILM LABORATORY GUIDE



ACME FILM AND VIDEOTAPE LABORATORIES, INC.

A Subsidiary of Filmways, Inc.
1161 N. Highland Ave., Hollywood, California 90038
Phone: (213) HO 4-7471
477 Madison Ave., New York, N.Y. 10022
Phone: (212) 758-5100
333 N. Michigan Ave., Chicago, Ill. 60601
Phone: (312) 641-0088

Year of Incorporation: 1945

Mei Sawelson, *President*
David Christopher, *V. P. & Treasurer*
Irving Kahn, *Sales Manager*
Pete Wood, *Chief Engineer*
John Killough, *Lab. Supt.*
Milton Shefter, *V. P. Sales (New York)*
Phyllis Abboud, *Midwest Sales (Chicago)*

35mm Services: Transfer videotape to film.

16mm Services: color and b&w film processing and printing; color and b&w videotape transfer to film.

Special Services: Videotape recording and duplicating; videotape mixing; color and b&w film to videotape; electronic tape editing; tape viewing; helical scan duplicating and film transfer.

ALPHA CINE LABORATORY, INC.

East 213 Second Avenue, Spokane, Wash.
Phone: RI 7-8009 AC: 509

Year of Organization: 1967

Leslie E. Davis, *President*
George Harvey, *Vice President*
Hughie Tanner, *Manager*

16mm Services: ECO-2 & ME-4 Ektachrome processing; Eastmancolor negative/positive processing; black & white negative, positive & reversal processing; Additive color printing. Ink edge numbers, Ultrasonic cleaning, Permafilm. Optical sound tracks.

8mm Services: Super 8 black and white reversal processing.

ALPHA FILM LABORATORIES

P.O. Box 5325, Baltimore, Maryland 21209
Phone: CL 2-4150 AC: 301

Year of Organization: 1919

W. E. Wood, *Owner*

35mm Services: developing, printing, titles, sound recording.

16mm Services: reversal processing, developing & printing, titles, sound recording — live or from tape.

A-V CORPORATION

251S North Blvd., Houston, Texas 77006
Phone: JA 3-6701 AC: 713

Year of Incorporation: 1945

J. C. Rebman, *President*
Wm. B. Padon, *Vice President & Secretary-Treasurer*

Albert P. Tyler, *Executive Vice President*

16mm Services: Complete black & white and color laboratory. Reversal and negative-positive printing & processing. E.C.O. and E.F. Optical

internegatives with scene to scene additive color correction. Color positive and reversal release printing.

8mm Services: 8mm printing, processing magnetic sound and cartridge preparation.

Special Services: optical effects & printing, dup negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters with scene-to-scene color correction editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Videotape transfer — to 16mm and 8mm magnetic or optical sound.

Member: Association of Cinema Laboratories

BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield) Massachusetts 01101

Phone: 734-3164 AC: 413

Branch: 80 Boylston Street, Boston, Mass.
Phone: HA 6-5904, Lowell Wentworth, *Vice President, in charge.*

Year of Incorporation: 1943

Morton H. Read, *President*
David Doyle, *Exec. Vice President*
Harold O. Stanton, *Vice President, Public Relations*

Lowell F. Wentworth, *Vice President, Advertising & Sales Promotion*

Francis N. Letendre, *Vice President, Laboratory*

A. Herbert Wells, *Treasurer*
Harold M. Fischer, *V.P. and Production Manager*
Kenneth E. Alexander, *Vice President, Sound Dept.*

Dean Miller, *Art Director*

35mm Services: black & white and color live action photography; animation camera; dubbing and equalization; interlock projection, Moviolas and sound readers.

16mm Services: black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal; Moviolas and sound readers.

Special Services: hot press titles in color and black & white; still photography, color and black & white; sound slidefilms, color and black & white; screening rooms; animation department foreign language dubbing; script services; recording; printing; processing; sound stage; set designing; carpenter shop; film vaults.



BEBELL & BEBELL COLOR LABORATORIES, INC.

108 West 24th Street, New York, N.Y. 10011

Phone: 924-8573 AC: 212

Cable address: LABSBEBELL, N.Y.

Year of Incorporation: 1951

Norman Lars Bebell, *President*
Arthur Frederick Bebell, *Vice President*
Joan Anne Bebell, *Secretary-Treasurer*

35mm Services: Ektachrome and black-&-white reversal developing and printing; work print and release prints; positive-to-positive color and b&w w/p reproductions to 16mm.

16mm Services: In-plant commercial Ektachrome 7255 developing and printing; High speed Ektachrome EF developing and printing

Ektachrome and Kodachrome release prints. Versal masters; color internegatives; Eastman or positive release printing; A & B mixed prints (16 to 96 frames); scene to scene additive color correction.

Strip Services: 16mm and 35mm masters (color and b&w); in single-frame, double frame and frameless horizontal (w/o frame lines). Answer print service; canning service; special cartridge mounting.

Slide Services: Slides and slide mounting. Color and B&W enlargements and reductions from transparencies and negatives.

Color Microfilm Services: 16mm and 35mm processing, sprocketed and non-sprocketed; certificate card mounting.

Medical Services: 35mm X-ray film and processing; 16mm and 35mm Roentgen cinematography duplication; cine-fluoroscopy duplication; 35mm to 16mm reduction printing; titling and special effects.



BYRON MOTION PICTURES, INC.

65 K St. N.E., Washington, D.C. 20002
Phone: (202) 753-2700

Year of Incorporation: August, 1938

Byron Rondabush, *President*
Dudley Spruill, *Vice President/General Mgr.*
Peter J. Agnew, *Secretary*
Irvin Meyers, *Vice President-Production*
Robert Johnson, *Vice President-Technical*
Arthur Rescher, *Sales Manager*

Strip Services: black & white spray negative and positive processing. Black & white contact, copy & reduction printing. 35mm/32mm printing.

Strip Services: black and white negative, positive and reversal processing. Color negative-positive processing. Ektachrome ECO and ME4 processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing. "Color-correct" prints.

Other Laboratory Services: edge numbering, ultrasonic cleaning, peerless film treatment, magnetic striping.

Other Services: 35mm/16mm editing, conforming, music library, editorial room rental; Westrex and recording, mixing, optical transfer, interlock. 35mm, 16mm, 17.5mm and 1/4 tape. Theater 35mm, cinescope, 16mm.

Member: Association of Cinema Laboratories.

CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City, Missouri 64106

Phone: HA 1-1230 AC: 816
Cable: CALVIN-FOX

Year of Incorporation: 1931

Leonard Keck, *President*
William Hedden, *Vice President*
Frank Barhydt, *Vice President-Production*
James Hash, *Secretary-Treasurer*
Donald S. Phillips, *Assistant General Manager*
James Moore, *Production Manager*
William Scrogin, *Manager, Client Relations*
Larry Kauffman, *Director of Marketing*

Strip Services: color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color

internegatives. 16mm processing - Ektachrome commercial and EF exterior Kodachrome and Type A, black & white reversal and negative. Scene to scene color correction printing.

Strip Services: Release printing (Super 8 & Reg. 8) from 16mm to 35mm materials, color or B/W. Magnetic or optical sound printing. Super 8 optical sound negative recording. Special print lubrication. No-En Treatment. Technicolor, Fairchild, and other cartridge loading. Custom cartridge and box labeling.

Special Services: scripting, location & sound stage photography, sound recording and transferring (1/4" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators, set design and construction; titling and animation, storyboards; editing, cutting, and conforming services. Production and A/V equipment rental, sales and leasing. Warehousing and drop shipping of client release materials.

Member: Association of Cinema Laboratories.

CALVIN-DeFRENES CORPORATION

(East Coast Subsidiary of Calvin Productions, Inc., Kansas City, Mo.)

1909 Buttonwood Street, Philadelphia, Pennsylvania 19130

Phone: 563-1686 AC: 215
Telex: CALDEFPCOR PIIA 83-4316

Date of Organization: 1916
Date of Reincorporation: 1963

Stephen A. Ciechon, *President*
Gene A. Carr, *Vice-President*
Bussell K. Spear, *Director of Marketing*
Robert M. Carroll, *Office Manager*
John Heidenreich, *Director, Prod. & Services*
Edward B. Maguire, *Equipment Sales & Rental Agent*
Henry D. McKee, *Art & Animation Director*
Robert R. Collom, *Sound Director*
John Goraj, *Plant Manager/Set Designer*
Paul Scaramucci, *Editorial Supervisor*
Jack Mehlbaum, *Director of Photography*
Jack Polito, *Special Effects*

16mm Services: Processing: Ektachrome, all types; black & white reversal and negative. Color and black & white reversal and positive release prints and workprints; edge-numbering; color internegatives and black & white dupe negatives; Ektachrome masters; sound track dupes.

Strip Services: Standard and Super 8mm reduction printing of 16mm films (color & b&w), silent, optical and magnetic sound; color internegatives, and black & white dupe negatives from 35mm or 16mm films.

Producer Services: Motion picture and slidefilm productions from script to release prints. Complete 35mm/16mm facilities for photography, titling and animation, sound recording and mixing - magnetic and optical, music and sound effects libraries, editing and conforming, studio and equipment rentals and sales, set design and construction.



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FILM LABORATORY GUIDE



CAPITAL FILM LABORATORIES, INC.

470 E. Street, S.W., Washington, D.C. 20024
Phone: DI 7-1717 AC: 202
1995 N.E. 150th St., North Miami, Florida 3161

Phone: 949-3242 AC: 305

Year of Incorporation: 1949

Alfred E. Bruch, *President*
William N. Brooks, *Vice President*
Garland C. Misener, *Vice President, Technical Director*

Sam C. Gale, *Vice President, Sales*
N. Dean Cole, *Customer Relations-Sales*, Washington, D.C.

Joseph K. Hooper, *Customer Service*
Vera L. Labrie, *Customer Service*
James P. Custer, *Customer Service*
A. Bruce Conrad, *Production Control*
Jack Clink, *Sound Director*
Robert H. Johnson, *Chief Editor*
Betty L. Seabolt, *Treasurer*
Bob W. Hiltwine, *Gen. Manager-Miami*

35mm Services: color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.

16mm Services: Ektachrome processing, all types; black & white negative and positive processing and printing; color reversal printing; negative-positive color printing; 35mm to 16mm reduction printing; 35/32mm processing and printing.

Special Services: 35mm and 16mm film editing; music and sound effects editing; music library; sound effects library; title service (by sub-contract); sound recording service - 35mm, 16mm mixing, narration recording, post-sync dubbing; location recording; recording to 35mm, 16mm, 35/32mm optical track.

Other Special Services: magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories.

CARLETON LABORATORY

7608 San Fernando Road, Sun Valley, California 91352
Phone: 767-8507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.

Special Services: Vitatreating film preservation.

Continued on next page



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FILM LABORATORY GUIDE

CHROMA-LAB, INC.

311 West 43rd St., New York, N.Y. 10036
Phone: 246-0970 AC: 212

Date of Organization: Feb. 1966

Warren R. Smith, *President*
Norm Jeffrey, *Lab Supervisor*
Fred Olmstead, *Technical Supervisor*
Dale Farkas, *Sales*

16mm Services: Color and black & white reversal and negative/positive release printing. Color and black & white workprinting.

8mm Services: High quality release printing—color and black & white; cartridge and film treatment service.

CINCINNATI FILM LABORATORIES, INC.

3705 Lonsdale Street, Cincinnati, Ohio 45227
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*
Clarence W. Colter, *Vice President*
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives; 16mm processing, black & white negative or reversal; optical sound tracks.

Special Services: editing and recording; conforming film for printing; re-recording of magnetic tape to optical track; voice and music recording.

CINE-CHROME LABORATORIES, INC.

4075 Transport St., Palo Alto, Calif. 94303
Phone: (415) 321-5678

Year of Organization: 1957

Burton Smith, *President*
Whitman Smith, *Vice President & Plant Supt.*
John Hunt, *Vice President Sales*

35mm Services: EK Color Negative developing, additive color printing, cinex, coding, dailies, color or B&W, single or multi-roll printing, 1st trials or release.

16mm Services: Ektachrome Commercial Developing; EF, EFB developing, standard or non-standard; Ekta. Print 7388 printing and developing, additive scene-to-scene printing; color internegative-positive printing and developing; Koda. Print 7387 printing; B&W reversal and negative-positive; coding.

8mm Services: 16 to 8 reduction, standard 8 or Super 8, silent or sound, cartridge mounting, color or B&W.

Special Services: Ultrasonic cleaning, Permafilm services, including scratch removal, film rejuvenation, vault storage, producer services on request.



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Physical Equipment: 35mm-color negative-positive processor, B&W negative-positive processor; 16mm-Ektachrome Commercial, EF, EFB, 7388 processor, Internegative-positive processor, B&W negative-positive processor, B&W reversal processor; 35mm color additive printer, B&W and release printer; 16mm color additive printer, B&W and release printers; reduction printer and related equipment.

Member: Association of Cinema Laboratories.

CINE-CRAFT CORP.

8764 Beverly Blvd., Los Angeles, California 90048

Phone: (213) 652-7357

Year of Organization: 1948

George Widing, *Owner*
Sylvia S. Widing
Demis Daniel, *Operations Manager*

16mm Services: printing & processing, silent & sound, color & B&W

8mm Services: printing & processing, silent & sound, color & B&W; also Super 8

Special Services: enlarge 8mm to 16mm, reduce 16mm to 8mm, sound stripe 8mm and 16mm, negative cutting and timing.

Physical Equipment: limited to 8mm and 16mm, printing, processing, enlarging and reducing.

CINELAB CORPORATION

421 W. 54th St., New York, N.Y. 10019

Phone: (212) 765-1670

Year of Organization: 1966

Marvin Soloway, *President*
Robert S. MacDonald, *Vice President*
John Schwarz, *Secretary-Treasurer*
Charles Clark, *Lab Manager*
Fred Heid, *Release Printing*

Special Services: In-plant processing of high-speed and commercial Ektachrome, in-plant printing, edge numbering, 16mm Eastman Color processing and printing and B&W reversal. One day service.

Physical Equipment: for ECO 2 and ME-4.

Specialties: Silver sulfide sound track; processing of black & white Super-8.

CINEMA PROCESSORS, INC.

211 East Grand Ave., Chicago, Ill. 60611

Phone: (312) 527-4050

Branch Office: 2156 Faulkner Road, P.O. Box 13653, Atlanta, Ga. 30324. Philip Limonciello, *Manager*

Year of Organization: 1955

A. Ike Bartimocchia, *President*
Morris Bleckman, *Vice President*
Joseph Palese, *Lab Manager, Chicago*

16mm Services: processing and printing color reversal, negative-positive color, B&W; edge-numbering and miscellaneous services.

8mm Services: processing and printing, color & B&W.



CINEMA RESEARCH, INC.

6860 Lexington Ave., Hollywood, Calif. 90038

Phone: (213) 461-3255

(See complete data under *Effects & Optical*s)



GEO. W. COLBURN LABORATORY, INC.

164 N. Wacker Drive, Chicago, Ill. 60606
Phone: 332-6286 AC: 312 Cable: COLAB

Year of Organization: 1939; Inc.: 1946

George W. Colburn, *President*
Robert A. Colburn, *Executive Vice President*
Francis W. Colburn, *Secretary & Treasurer*
Rene G. Mathieu, *Vice President-Laboratory Operations*

Charles L. Young, *Mgr., Printing/Processing*
Clyde Ruppert, *Producer Services*

Henry Zenner, *Slidefilm/Titles/16mm 35mm Animation*

Raymond Czarnik, *Order Control*
Allen Hilliard, *Technical Information & Public Relations Director*

16mm Services: color internegative, positive and reversal printing; black & white duplicate negative, positive and reversal printing; 16mm optical printing from 35, 28, 17½, 16, 9½, 8; editing, title, animation, producer service, narration recording and ¾" tape to 16mm magnetic and 16mm optical sound.

8mm Services: color positive reduction printing magnetic sound; 8mm special optical printing from 35, 28, 17½, 16, 9½, 8.

Super 8 Services: Super 8 from 16mm; 8mm & 16mm from Super 8; Super 8 from Super 8. **Animation Services:** 35mm slidefilm masters and printing; duplicate slides, 16/35mm titles.

Member: Association of Cinema Laboratories

COLOR FILM CORPORATION

500 Halstead Avenue, Mamaroneck, N.Y. 10543

Phone: (914) 695-6350

Year of Organization: 1950

Richard N. Jayson, *President*
C. Nelson Winget, *Vice President*
Maureen Hallam, *Office Manager*
Fred Gauthier, *Lab Manager*
Pat Mule, *Plant Engineer*

35mm Services: filmstrip and slide duplication
16mm Services: "Audiscope" prints from 35mm negatives.

COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Calif. 90046

Phone: 654-8010 AC: 213 Cable: COLRE

Year of Organization: 1939; Inc.: 1946

Mary V. Layos, *President*
Reginald S. Dunn, *Vice President - General Manager*

E. Elizabeth Bailey, *Secretary-Treasurer*
Gerard (Jeff) Edwards, *Laboratory Contact*

16mm Services: Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound. Electro printing, negative track, yellow edge numbering, laminating etc.

8mm Services: Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound; reduction from 16mm or 8mm contact.



CONSOLIDATED FILM INDUSTRIES

59 Seward St., Hollywood, Calif. 90038
Phone: (213) 462-0851

Year of Organization: 1920

Sidney P. Solow, *President*
Ted Fogelman, *Vice President & Plant Supt.*
Edward H. Reichard, *Vice President & Chief Engr.*
Kenneth Jones, *Sales Manager*

35mm Services: color and black & white negative developing, daily prints and release prints, overnight dailies; color and black & white duplicate negatives; color master positives; fine lines; direct positive black & white duplicates workprints.

16mm Services: color and black & white reversal and negative/positive release printing; workprints — key or printed edge numbers; 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing Ektachrome, black & white negative/positive reversal; Eastman color, Kodachrome print-ers, Masters.

8mm Services: color and black & white — reduction release printing, super 8 and regular 8. **Special Services:** 35mm & 16mm title and optical service, color and black & white, including work & animation photography. Insert facilities. 16mm to 35mm blow-ups — with liquid edge and color corrections.

35mm Filmstrips: 35mm color and black & white, mastering, printing and processing.

Member: Association of Cinema Laboratories. **Sustaining Member:** Information Film Producers Association; Society of Motion Picture & TV Engineers.



CRITERION FILM LABS, INC.

115 West 55th St., New York, N.Y. 10019
Phone: (212) 265-2180

Year of Incorporation: 1950

Fred C. Rodaro, *President*
Barbara Decker, *Secretary*
Irving Schecter, *Sales Manager*

35mm Services: color and black & white, printing and processing.

16mm Services: color and black & white, printing and processing.

DELTA PICTURES, INC.

327 Market St., Shreveport, La. 71101
Phone: (318) 423-2679

Robert F. Menaseo, *President*
S. E. Florsheim, *Vice President*
David Brainlett, *Treasurer*
Mrs. Gairy Baker, *Secretary*

35mm Services: B&W and Ektachrome EF processing (M4).

16mm Services: B&W and color processing. **Special Services:** 16mm B&W and color printing.

Physical Equipment: 16mm B&W reversal HF processor; 16mm color ME4 film-line processor; 16mm B&W contact printer processor/pade.



DE LUXE GENERAL, INC.

(formerly General Film Laboratories)

1546 Argyle Avenue, Hollywood, Calif. 90025

Phone: (213) 462-6171 Telex: 6-74345

Year of Organization:

1953 as General Film Laboratories
1964 became a part of De Luxe General, Inc.

G. Carleton Hunt, *President*
Neal Keehn, *Vice President, Sales*
Russ Landers, *Vice President, Operations*
Stan Judell, *Controller*
Ray Gaul, *Lab Superintendent*
Jack West, *Sales Manager (16mm & Non-Theatrical)*
Robert Creamer, *Sales Manager (TV & Theatrical)*

35mm Services: Eastmancolor and black & white release printing; overnight dailies; color internegatives, interpositives, master positives; black & white dupe negative and master positives; 35mm developing, color and black & white; 35mm color and black & white filmstrip printing.

16mm Services: color and black & white reversal and positive release printing; workprints — key or printed edge-numbers; 16mm & 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

Special Services: re-recording of magnetic tape or film to photographic printing track; electro printing on small orders; arrangements for conforming or editing; 35mm or 16mm television commercials handled through separate Commercials Department.

Member: Association of Cinema Laboratories.



DE LUXE GENERAL, INC.

(formerly DeLuxe Laboratories, Inc)

550 Tenth Ave., New York, N.Y. 10019

Phone: (212) CI 7-3220

Regional Plants and Sales Offices: 1415 North Western Avenue, Los Angeles, Calif. 90027. Phone: (213) 466-8631; 1546 N. Argyle, Hollywood, Calif. 90025. Phone: (213) 462-6171; De Luxe General of Illinois, 1000 Nicholas Blvd., Elk Grove Village, Illinois 60007. Phone: (312) 569-2250.

Year of Organization: 1914

G. Carleton Hunt, *President*
Neal Keehn, *Vice President-Sales*
Kurt Kanis, *Vice President, Operations*
Fred Scobey, *Vice President, Engineering*
Nat Alper, *Sales Manager*
Norman Stein, *Controller*
Edwin Riester, *Customer Services Manager*

35mm Services: color and black & white negative developing and dailies; 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies, color and black & white release printing including intermediate material.

8mm Services: Super 8 and regular 8mm, color and black & white release printing — silent,

FILM LABORATORY GUIDE

magnetic striped sound or optical sound track (Super 8).

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling.

Member: Association of Cinema Laboratories.

DOUGLAS FILM INDUSTRIES, INC.

10 West Kinzie Street, Chicago, Ill. 60610

Phone: (312) 664-7455

Year of Organization: 1945

Fred C. Raymond, *President*
Arthur R. Jones, *Vice President*
Douglas P. Raymond, *Vice President*
Thomas M. Woods, *General Lab Manager*
Joe Pusateri, *Quality Control Manager*
William P. Biellicke, *Quality Control Manager*

35mm Services: Eastman negative-positive processing. Cinex testing. Acme color or B&W registration printing and color correction, color or B&W contact and reduction printing. Negative-positive Hi-contrast processing and printing. Print thru and ink edge numbered workprints. Photography and editing.

16mm Services: Additive printing Cinex testing. Eastman color negative-positive printing and processing; color internegatives; color reversal printing; B&W negative and positive printing and processing; master positives — dupe negatives; workprinting; blow ups to 35mm negative-positive Hi-contrast processing and printing; edge numbering and production release printing.

Super 8mm Services: Quad-rank optical reduction from additive printed 16mm color internegatives. Cartridge loading. Silent and sound release printing.

35mm Filmstrips: Processing EK6008, EK5251, negative films. Printing and processing filmstrips and 2x2 slides. Frame by frame color and density correction. Art & original photography.

Special Services: Editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

Member: Association of Cinema Laboratories.



DU ART FILM LABORATORIES DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: (212) PL 7-4550

Branch (Canadian Subsidiary): Associated Screen Industries, Ltd., 2000 Northcliffe Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*
Paul Kaufman, *Executive Vice President*
Robert Smith, *First Vice President*
Stanley Plotnick, *Vice Pres. & Treasurer*
Bernard M. Kamber, *Vice President-Sales*
Don Donigi, *Vice President*
Robert Young, *Secretary*
Ray Fellers, *Director of Sales*

35mm Services: color and black & white release
Continued on next page

FILM LABORATORY GUIDE

printing; overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

16mm Services: Ektachrome original processing color and black & white reversal and negative release printing; workprints Gevachrome 16mm color reversal processing providing same day service for composite prints — key or printed edge numbers 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing of color and black & white negatives.

35mm Filmstrip: 35mm color and black & white filmstrip printing and processing.

Member: Association of Cinema Laboratories.

FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605
Phone: HA 7-4555 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*
Bernard Mack, *President*
Joseph R. Mack, *Executive Vice President*
Pat Cascio, *Vice President-Production*

35mm Services: color and black & white release printing; dailies; dupe negatives and master positives; processing; filmstrip masters. Printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints—key or printed edge numbers; dupe negatives.
8mm Services: sound or silent color & B&W 16mm to 8mm negative/positive and reversal.
Special Services: still and motion picture photography, studio or location, live, still and animation; editing; conforming; interlock screening; recording services; tape duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment, studio or location recording facilities; automatic signalling for projectors; also pulse-bell signals.

FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439
Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc.: 1946

E. Raymond Arn, *President & Gen. Mgr.*
Mildred G. Arn, *Vice President, Treasurer*
Clement Jacobs, *Secretary*
Robert Schwager, *Expediter*
George Whalen, Jr., *Laboratory Supervisor*

16mm Services: complete, h&w color printing, editing, tilting, sound recording. Videotape to film transfers.

8mm Services: processing only.

Member: Association of Cinema Laboratories.

FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036
Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*

35mm Services: photographing, developing and printing black & white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and

printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

16mm Services: developing and printing 16mm negative film (black & white silent only); reduction printing from 35mm black & white negative to 16mm positive black & white to 16mm black & white negative.

Special Services: developing 35mm unperforated negative; developing 56mm, 65mm, 70mm, 90mm, and aerographic black & white negative (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.

FILM SERVICES, INC.

113-119 West Hubbard St., Chicago, Ill. 60610

Phone: 644-0735 AC: 312

Year of Organization: 1947; Inc.: 1953

Lawrence S. P. Hanchek, *President*
Helen E. Hanchek, *Secretary-Treasurer*

35mm Services: printing and processing of black & white negative and positive; printing of color.

16mm Services: printing and processing of black & white negative and positive; printing of color; optical sound transfers.

8mm Services: printing and processing of black & white; printing of color; sound recording.

FILM SERVICE LABORATORIES, INC.

6327 Santa Monica Boulevard, Los Angeles, California 90038

Phone: HO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*

Lou Vincent, *Laboratory Superintendent*
Virgil St. Clair, *Plant Manager*

35mm Services: black & white and color — developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5357 & ER 5258) processing.

16mm Services: black & white, Ektachrome, Kodachrome and Eastmancolor — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

8mm Services: release printing, black & white or color; contact or optical reduction.

Special Services: 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from tape to motion picture films, editorial rooms, theater; Ultrasonic cleaning equipment.

FISCHER PHOTOGRAPHIC LABORATORY, INC.

6555 W. North Avenue, Oak Park, Ill. 60302
Phone: (312) 386-6603

Year of Organization: 1949

E. J. Fischer, *President*
Donald F. Fischer, *Vice President*
Ruth Fischer, *Secretary-Treasurer*

Special Services: 16mm Services, 8mm Services; and Quad 8 and Super 8 printing and recording.



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

FORDE MOTION PICTURE LABS

306 Fairview Avenue North, Seattle, Wash. 98109

Phone: 682-2510 AC: 206

In Portland, Ore.: 2153 N.E. Sandy Blvd. 97232

Phone: 234-0553 AC: 503

Year of Organization: 1949

Ed Watton, *Owner*

16mm Services: Anscochrome, Ektachrome black & white negative/positive, reversal processing; color and black & white duplicating, editing and related services; magnetic striping

GENERAL FILM LABORATORY, INC.

66 Sibley Street, Detroit, Michigan 48201
Phone: WO 1-7818 AC: 313

Year of Incorporation: 1940

Edward C. Powles, *President, Gen. Mgr.*
Richard Zagor, *Plant Manager*
Ted H. Ilorn, *Technical Director*

35mm Services: color negative processing, color internegatives, interpositives, master positives; color release printing, 35mm black & white negative processing, black & white workprinting black & white master F. C. positive and dupe negatives, black & white release printing.

16mm Services: Ektachrome processing, color workprinting, duplicating and release printing, black & white negative, positive and reversal processing, black & white workprinting, master F. C. positives and dupe negatives, negative and reversal release printing; ink or print through edge numbering.

35mm Filmstrips: color and black & white filmstrip processing and printing. Vacuumating, cutting and canning, packaging and shipping.
Animation: Full animation and filmstrip services.
Optical Printing: Complete 16mm and 35mm optical printing services.

Special Services: editorial service, ultrasonic cleaning.

GUFFANTI FILM LABORATORIES, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: CO 5-5530 AC: 212

Paul Guffanti, Sr., *President*
O. Edward Cantor, *Lab Superintendent*

35mm Services: Color and black & white release printing; overnight dailies; black & white dupe negatives and master positives.

16mm Services: Eastman color and black & white reversal and negative release printing workprints — key or printed edge numbers black & white dupe negatives. 16mm processing of black & white negative or reversal.

Special Services: re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing

HIGHLAND LABORATORIES

90 Tehama Street, San Francisco, California 94105

Phone: YU 6-5480 AC: 415

Year of Organization: 1960

Barry J. Brose, *Owner*

16mm Services: color processing of Ektachrome Commercial and EF, MS, Ektachrome dup with applied sound track; Ektachrome with

netic stripe; Kodachrome dupe, type 73S7; Eastman color print, type 73S5, 73S0; Eastman or internegative, type 7271.

Special Services: sound track application of all Ektachrome films for single system recording. Ultrasonic film cleaning.



HOLLAND-WEGMAN LABORATORIES, INC.
General Offices

207 Delaware Avenue, Buffalo, N.Y. 14202
Phone: (716) 556-3995

Year of Incorporation: 1955

Edward J. Wegman, *President*
Sheldon C. Holland, *Exec. Vice President*
Earl S. Rowell, *Laboratory Manager*
James I. Allan, *Production Services*
James L. Linnan, *Sound Recording Services*

mm Laboratory Services: color and B&W processing and printing services. Ektachrome commercial and ME-4 processing, color and B&W workprints with printed edge numbers. Same day service available. Special pick-up and delivery arrangements available.

Special Production Services: complete producer services. Research, scripting, storyboards, location, sound stage photography. Sound recording, and transfer, optical and magnetic, multiple channel mixing. Music and sound effects. Original scoring. Set design and construction, animation, titling, editing, cutting and conforming services. Official sales and rental representatives for F & B Ceco professional motion picture equipment.

Equipment & facilities: PAKO ME-4/ECO color processor. Filmline negative/positive and reversal B&W processor, Bell & Howell printer. Edge numbering, 50 x 70 x 34 ft. sound stage. Fearless Panaram dolly, editing rooms completely equipped including moviolas, two interlock screening rooms, 50 seat Multi-media theater equipped with video tape and CCTV, light channel Fairchild mixing console, two motion stands; one a Saltzman with Acme 16 camera, and seven music libraries.



HOLLAND-WEGMAN LABORATORIES, INC.
Labcraft Division

4019 Prospect Avenue, Cleveland, Ohio 44103

Phone: (216) 851-1550

Year of Incorporation: 1954

Edward J. Wegman, *President*
Sheldon C. Holland, *Exec. Vice President*
Edward W. Cornely, *General Manager*
Kenneth E. Hinds, *Laboratory Manager*
George J. Murphy, *Customer Service Manager*

mm Laboratory Services: color and B&W processing and printing services, reversal, negative and positive, ME-4 processing, color internegatives with scene-to-scene additive color and density correction, color and B&W release prints, positive or reversal, color and B&W workprints with printed edge numbers. Ultrasonic film cleaner. Same day service available. Special pick-up and delivery arrangements available.

Special Production Services: titling, editing, cutting and conforming services. Official sales and

rental representatives for F&B/Ceco professional motion picture equipment.

Equipment & Facilities: ME-4 color processor, negative/positive color processor, Bell & Howell additive color printers, high speed black & white processors for negative-positive and reversal, Lipsner-Smith Ultrasonic film cleaner, Hollywood edge numbering. Editing rooms completely equipped including moviolas, interlock screening room.

HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, Calif. 90025
Phone: (213) 464-2181

Year of Organization: 1907

Mickey Kaplan, *President*
Robert F. Warde, *Vice President*
Richard B. Wallach, *Secretary-Treasurer*
T. H. Emmett, *Sales Manager*

16mm Services: color and B&W processing, printing, release printing and all related services.

8mm Services: color and B&W processing, printing, release printing and all related services for regular 8 and Super 8.

Special Services: same day service — process color original or B&W and daily print.



HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California 91505

Phone: 846-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*
Elizabeth E. Frith, *Vice President*
John W. Trubey, *Processing Foreman*
Paul Light, *Printing Foreman*
Dottie O'Dell, *Office Manager*

16mm Services: sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints; Eastmancolor internegative and positive print processing and printing; black & white negative, duplicate negative and positive print processing and printing.

8mm Services: single Super 8 and 8mm Kodachrome duplicates; double Super 8 and 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; Super 8 and 8mm magnetic striping and recording. Super 8 optical sound printing.

Special Services: 8mm to 16mm blow-ups; 16mm to 8mm reductions. 35mm to 8mm reductions; super 8 reductions from 16mm or 35mm.



FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 991), San Fernando, California 91340

Phone: EM 5-4501 AC: 213

Year of Incorporation: 1945

Frank A. Holmes, *President*
Kenneth M. Bell, *Vice-Pres./General Manager*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.

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IDENTICOLOR LABORATORY, INC.

549 North Highland Avenue, Hollywood, California 90035

Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*
William Beale, *Vice President*
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating, auto-heatseal mounting, imprinting, and packaging; original Ektachrome copies of flat art or products.

JAMIESON FILM COMPANY

3825 Bryan Street, Dallas, Texas 75204

Phone: TA 3-5155 AC: 214

Year of Organization: 1916

Bruce Jamieson, *President*
Hugh V. Jamieson, Jr., *Exec. Vice President*
Lloyd Abernathy, *Vice President/Producer Services*

Jerry A. Dickinson, *Vice President/Production*

David Orr, *Vice President/Television*
Walter Spiro, *Secretary*

35mm Services: black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

16mm Services: Ektachrome Commercial, MS, EF, and EB Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

Special Services: 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services; filmstrip masters.

Member: Association of Cinema Laboratories.

KIN-O-LUX, INC.

17 West 45th Street, New York, N.Y. 10036
Phone: JUdson 6-1SS0 AC: 212

Date of Organization: 1934

Mary E. Pfeiffer, *President*
Seymour B. Richmond, *Secretary/Treasurer & General Manager*
Frederick Schreck, *Lab Manager*

16mm Services: color and black & white reversal and negative developing, reversal work prints; color to black & white work prints, reversal & positive color release printing.

8mm Services: color and black & white, black & white reversal or negative developing; workprints; color release and workprints.

Special Services: same day service on many phases of printing and developing.

Continued on next page

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LAB-TV, INC.

723 Seventh Ave., New York, N.Y. 10019
Phone: JU 6-2293 AC: 212

Date of Incorporation: April 1, 1967

Ken Williams, *President*

35mm Services: black & white developing; contact and reduction printing.

16mm Services: black & white negative, positive and reversal developing; positive & reversal printing; A&B timed prints, fades-dissolves, black & white dupe negatives, reduction prints, edge numbering.

Color: Ektachrome processing and printing. Kodachrome printing (answer and release).

Member: Association of Cinema Laboratories; Society of Motion Picture & Television Engineers.

MANHATTAN COLOR LABORATORY, INC.

222 E. 44th St., New York, N.Y. 10017
Phone: 661-5610 AC: 212

Year of Incorporation: 1952

Selwyn Robbins, *President*
George Paterakis, *Vice President*
Sol Sturman, *Controller*
Sandra Snyder, *Customer Service*

35mm Services: color film processing of E. K. negative and positive; 35/46mm Ansco reversal. Specialized facilities for slides, filmstrips and slide mounting, E. K. negative, E. K. positive, Ansco reversal; continuous running processing machines; automatic slide mounting machines; automatic processing for E. K. 6008 negative. Cutting, canning, Vacuumating and distribution services.



MECCA FILM LABORATORIES CORPORATION

630 Ninth Ave., New York, N.Y. 10036
Phone: CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Roudabush, *President*
Jack Haber, *Exec. Vice President & Gen. Manager*
Burton Stone, *Administrative Vice President*
Floyd Weber, Jr., *Vice President*
James M. Pierce, *Director, Client Relations*

Color: Eastman negative/positive 35mm and 16mm printing, 16mm cont & reduction printing and processing. Ektachrome Commercial 16mm printing and processing.

35mm Services: black & white negative spray developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

16mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

Member: Association of Cinema Laboratories.

Order additional copies of this **Buyer's Guide** from **BUSINESS SCREEN**, 402 W. Liberty Drive, Wheaton, Ill. 60187. \$1.00 each.

MID-AMERICA COLOR LABS (A Division of Wilding, Inc.)

1345 Argyle St., Chicago, Ill. 60640
Phone: 784-4224; 275-1200 AC: 312

Daniel B. Gallagher, *President*
Harold W. Kinzle, *General Manager*
Denis Howe, *Lab Supervisor*
Dick Lane, *Order Department*

Services: Complete motion picture lab services, including 35mm Eastman color negative processing, 16mm and 35mm color positive printing, 16mm/35mm color masters, color dupe negatives and internegatives; registration printing-color and black & white; liquid gate blow-ups; art and titling services; 16mm and 35mm motion picture animation; 16mm and 35mm positive editing; negative conforming; sound recording and transferring services-optical and magnetic; complete filmstrip services including animation, printing and processing for 35mm widescreen and 16mm/35mm standard.

Facilities: Eastman color processing machines, complete sensitometric and analytical chemical control facilities. Bell & Howell color-additive printers - 16mm and 35mm, ultrasonic cleaning equipment for all original material; optical cameras including aerial image and liquid gate blow-up attachments, animation stands-Oxberry and Acme, complete editing and sound recording equipment, film inspection equipment and screening rooms, client screening rooms with projection booths including 16mm and 35mm arc and interlock projection, complete black and white facilities available and editorial rooms.

MOTION PICTURE ADVERTISING CORPORATION

1032 Carondelet Street, Post Office Box
52768, New Orleans, Louisiana 70150
Phone: JA 5-2253 AC: 504

Year of Incorporation: 1921

Carl J. Mabry, *President*
Robert W. Dyer, *Vice President-Production/Manager*
R. P. Karrigan, *Vice President, Sales*

35mm Services: negative processing; dailies; release printing; Oxberry optical facilities.

Special Services: sound mixing facilities B.C.A. (7 channels), 17mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn.
38102

Phone: (901) 948-0456

Frank McGeary, *President*
Blaine Baker, *Vice President*
James V. Solomom, *Lab. Supt.*
Lynn Bigbee, Bob Ward, *Customer Service*

Year of Organization: 1953

16mm Services: black & white negative, positive and reversal developing; color processing of Ektachrome Commercial, Ektachrome MS and ER & EF color and black & white work prints; printing of black & white dupe negative, master positive, positive, and reversal; also printing of color internegative, color immediate positive, color positive, and color reversal; videotape to kinescope - color and black & white.

8mm Services: 16mm to regular and Super 8mm, silent and sound.

Special Services: fades, dissolves, superimposition; one to one optical printing and optical printing special effects; original recording, mixing, optical sound transfer from 1/2" tape, 16mm magnetic and 17mm magnetic film, magnetic stripe; interlock, music library, magnetic sound stripping, editing, conforming, preparation of A & B rolls, ink edge numbering, scripting, titling, VTR to kinescope film transfers; film treatments, electronic film cleaning, 35mm-to-16mm reduction printing, pix & track.

Member: Association of Cinema Laboratories

MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif., 94101
Phone: 673-9162 AC: 415

Year of Incorporation: 1935

Gerald L. Karski, *President, General Manager*
Harold A. Zell, *Vice President in Charge of Production*
Boris I. Skopin, *Title & Trailer Department*
Gerald B. Patterson, *Manager, Laboratory Department*

Services: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films spot commercials.

Facilities: Maurer & Cine Special 16mm cameras; 3 studio 35mm cameras; 2 title 35mm cameras; 16mm & 35mm laboratory (developing, printing, reduction and enlarging; art dept. magnetic & optical recording; dubbing equipment; sound stage; editing equipment; script-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.



MOVIELAB, INC.

619 West 54th St., New York, N.Y. 10019
Phone: JU 6-0360 AC: 212
Cable: MOVIELAB

Year of Incorporation: 1931

Saul Jeffee, *President*
Frank S. Berman, *Executive Vice President*
Benjamin Bloom, *Vice President - Sales*
John Kowalak, *Vice President - Technology*
Daniel S. Eisenberg, *Vice President - Administration & Management*
Paul V. Connelly, *Vice President - Finance & Treasurer*
Peter P. Cardasis, *Vice President-Production*
Norman E. Rinehart, *Vice President - Production*

35mm Services: developing & printing color and black & white - dailies and release printing; A & B printing on the above services.

16mm Services: developing and printing color and black & white - dailies and release printing; reduction and contact printing; A & B printing on the above services.

Super 8mm Services: color and black & white reduction and contact release printing.

Special Services: interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.

MULTICHROME LABORATORIES

760 Gough St., San Francisco, Calif. 94102
Phone: 431-6567 AC: 415

Herbert McKenney, *General Manager*

mm Services: duplication of slides, filmstrips

mm Services: color and black & white.

mm Services: color and black & white.

Special Services: titles; forced processing, black white reversal, 16mm and 8mm, no additional charge; unperforated printing, 16mm and 35mm; 16mm step and contact printing; Vacuumate service.

NATIONAL CINE LABORATORIES, INC.

4319 Rhode Island Avenue, Brentwood,
Maryland 20722

Phone: 779-6500 AC: 301

Year of Incorporation: 1940

Roy Johnson, *President*

Peg Johnson, *Vice President & Treasurer*

Bob Miller, *Laboratory Manager*

Dick Penkert, *Processing Supervisor*

mm Services: reversal, negative/positive processing and duplicating; sound striping; Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates. 16mm reduction to 8mm.

mm Services: color and black & white dupes; sound striping; 8mm enlarged to 16mm.

Special Services: Vacuumating on all duplicates; same day reversal processing and work printing service.

Member: Association of Cinema Laboratories.

PACIFIC COLORFILM, INC.

574 N. Larchmont Blvd., Hollywood, Calif.
90004

Phone: (213) 463-6544

Year of Organization: 1954

Retty Jane Cox, *President*

James Cox, *Vice President*

mm Services: Ektachrome processing; color work-printing; Kodachrome release printing. Optical 16mm one to one printing on all color tracks. Negative cutting & post production work.

Special Services: Negative matching; editorial services.

Physical Equipment: Bell & Howell Printers, Acme Optical Printer, cutting rooms, animation room.



W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Calif.
94105

Phone: 956-5961 AC: 415

Year of Incorporation: 1948

William A. Palmer, *President*

John Corso, *General Manager*

Richard Foster, *Technical Services*

Forrest E. Boothe, *Recording Services*

Bill Hunter, *Laboratory Manager*

35mm Services: 35mm to 16mm reduction printing.

16mm Services: color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters,

dupe negatives, edge numbering. Peerless treatment, music library, electro-printing, interlock screening, editing, A & B roll preparation; art, titles and animation.

8mm Services: 16-8mm printing, 16-Super 8mm printing.

Special Services: Palmer Television film recording camera; Palmer Interlock projector.

Member: Association of Cinema Laboratories.

PAN AMERICAN FILMS

522 North Rampart Street, New Orleans,
Louisiana 70116

Phones: JA 2-5364 5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*

John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; ECO-EF-MS color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from 1/4", 16mm, 17 1/2mm; titling—color or black & white.

PERFECT FILM LABORATORIES, INC.

A Div. of Perfect Film & Chemical Corp.

343 West 54th St., New York, N.Y. 10036
Phone: 765-5600 AC: 212

106 East 106th St., New York, N.Y. 10029
Phone: 576-1120 AC: 212

6523 Santa Monica Blvd., Hollywood, Calif.
Phone: 469-5981 AC: 213

3200 N. Nevada Ave., Colorado Springs,
Colo.

Phone: 633-1771 AC: 303

Year of Incorporation: 1965

Martin S. Ackerman, *President*

Robert Crane, *Vice President, Production*

John P. Curtin, *Vice President, Sales*

Irwin Taylor, *Vice-Pres., Systems & Controls Plant Managers:*

Joseph Brown, *Vice Pres. (54th St.)*

Harold Hinkle, *Vice Pres. (106th St.)*

K. J. Coleman, *Vice Pres., Gen. Manager (Hollywood)*

Al Street, *Vice Pres., Plant Manager (Hollywood)*

Bill Eberle, *General Manager (Colorado Springs)*

Salesmen:

Bill Howard, *Sales Manager (54th St.)*

Frank Bucci, *Sales Manager (106th St.)*

Nat Alper, *Salesman (106th St.)*

Dick Lebre, *Corky Moreland, Salesmen (Hollywood)*

John Bennett, *Sales Manager (Colorado)*

35mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

16mm Services: color and black & white release printing, overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 16mm processing — Ansco and Kodachrome, black & white reversal.

8mm Services: black & white and color printing, in all formats. Optical sound prints.

Special Services: 35mm or 16mm negatives from videotape recordings, with either 35mm or

FILM LABORATORY GUIDE

16mm reduction or contact release prints; 35mm color & black & white filmstrip printing and processing; 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities. Code numbering, editorial rooms, screening rooms, negative matching.

Member: Association of Cinema Laboratories.

PHOTOGRAPHIC LABORATORIES

1926 W. Gray, Houston, Texas 77019
Phone (713) 529-5846

Year of Incorporation: 1949

Jack B. Zilker, *Owner*

E. W. Taylor, *Owner*

Harvey Wheeler, *Production Manager*

Frank Duffy, *Sales Manager*

Lars Giertz, *Director*

35mm Services: processing & mounting B&W & color, original slides from art. 4 hr. service, filmstrips, etc.

16mm Services: processing B&W; motion picture production, etc.

8mm Services: processing B&W.

Physical Equipment: complete facilities for still photography—shooting, processing & printing; for motion picture photography and sound recording.

PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah
84111

Phone: (801) 521-3505

Year of Organization: 1954

Charles L. Stockdale, *President*

Bernard P. Lee, *Vice President*

G. Lucile Stockdale, *Secretary-Treasurer*

C. Burton Pugh, *Lab Manager*

16mm Services: Processing ECO, EF & MS color and all B&W films negative and reversal. Printing all color films with scene-to-scene color correction. Negative, positive & reversal B&W printing.

8mm Services: black & white processing, Regular and Super 8.

Special Services: sound recording and transfers; production services; optical tracks.

Member: Association of Cinema Laboratories.

PITTSBURGH MOTION PICTURE LAB, INC.

116 Seventh Street, Pittsburgh, Pa. 15222
Phone: 281-9522 AC: 412

Date of Organization: 1959; Inc.: 1964

John W. Martin, *General Manager*

Jay B. Gould, *Lab Manager*

Lloyd Zimmer, *Editorial Supervisor*

16mm Services: developing of black & white reversal, negative — positive; Ektachrome EF, EFB, EMS; printing of black & white color work prints; black & white dupe negative, color masters, black & white positive and color release printing, reduction from 16mm to 8mm both black & white and color.

Special Services: creative editing and conforming. Sound stage & studio; 16mm and 1/4" magnetic recordings of voice, effects, music; multi-

Continued on next page

FILM LABORATORY GUIDE

channel mixing, optical sound track. Hi-speed multiple 3/4" dubbing. Music libraries and/or original music scores. Edge numbering, ultrasonic cleaning, Perma-Film protection.

Member: Association of Cinema Laboratories.

PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036
Phone: JU 2-3970 AC: 212
Cable: PRECISFILM

Daniel R. Ehrlich, *President*
Irving Brand, *Exec. Vice President*
Frank V. Papalia, *Laboratory Manager*
William Kwartler, *Controller*

35mm Services: color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting; black & white master F. G. positive and dupe negatives and black & white release printing.

16mm Services: color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing. Reduction prints, color and black & white; black & white negative processing, release printing, masters, dupe negatives and sound transfers.



REELA FILM LABORATORIES, INC. (Div. of Wometco Enterprises, Inc.)

65 N.W. Third Street, Miami, Florida 33125
Phone: (305) 377-2611
Regional Sales Office: 381 Park Avenue
South, New York, N.Y. 10016, Tom Valentine, Sales Representative.

Year of Organization: 1951

F. F. Sack, *Vice President/General Manager*
J. E. Romano, *Business Manager*
Al Dempsey, *Production Manager*
Hal Burnett, *Laboratory Manager*
J. T. Wilson, *Technical Advisor*
Ed Thompson, *Still Dept. Manager*
Les Heier, *Customer Service*
C. Biddlecom, *Animation and Art*

35mm Services: processing ECN; printing (additive) sound mix and transfers; B&W processing and printing.

16mm Services: processing ECO & ME4; additive printing; sound mix and transfers; B&W processing and printing; B&W reversal processing and printing.

8mm Services: Super 8mm Silent-sound—franchised Technicolor cartridge loading—S/8 and Reg 8 loading.

Special Services: sound stage rental—all producer services—animation, titling, graphic arts, music libraries, editing, editing room rental, post recording, sound mix and transfer, lab services through release prints, kinescope transfer from video tape.

RIVERSIDE LABORATORY

1400 Callowhill St., Philadelphia, Pa. 19108
Phone: (215) 563-5107

Year of Organization: Sept. 14, 1965

Wayne E. Shertzer, *President*
Nicholas Ferrara, *General Manager*
P. R. "Skip" Keener, *Sales Manager*

Special Services: 16mm color & B&W motion picture laboratory; 16mm reversal processing & printing—16mm color negative-positive system.

Physical Equipment: processing equipment—color negative-positive processing equipment; B&W negative-positive processing equipment—color additive printing; sound mixing, recording, transfer, processing; editing & conforming equipment.

RUSSELL FILM LABORATORIES

4805 Lennx Avenue, Jacksonville, Fla. 32205
Phone: 389-2316 AC: 904

Date of Incorporation: January 1, 1965

(Operated under name Bussell-Barton Film Co. 1952 through 1964)

Gerden O. Russell, *President & General Manager*

Neil Russell, *Secretary-Treasurer & Lab Manager*

Jim Kelly, *Ass't Lab Manager*

35mm Services: black & white negative processing and printing; color release printing, Westrex optical sound recording.

16mm Services: black & white reversal processing and printing; black & white negative/positive processing and printing; Ektachrome processing ECO, EF, MS color reversal printing. Ink or print-through edge numbering. Westrex optical sound recording.

Special Services: magnetic mixing of tapes; editorial facilities rental.

SLIDE-O-CHROME CORPORATION

155 E. 24th St., New York, N.Y. 10010
Phone: 683-8833 AC: 212

Harvey Hamant, *President*
Sam Kalin, *General Manager*
Carl Dryer, *Vice President*
Joe Burke, *Vice President*

Services: complete lab for color filmstrips, photography, processing and printing; color slides; color prints and transparency. Facilities for shooting, processing and printing slides, filmstrips, transparencies, prints. Same day service on answer prints.

SOUTHWEST FILM LABORATORIES, INC.

3024 Fort Worth Avenue, Dallas, Texas 75211

Phone: FE 1-8347 AC: 214

Date of Organization: 1950

J. Manuel Hoppenstein, *President*
Jack A. Hopper, *Vice President/General Manager*
Charles E. Floyd, *Customer Service & Sales*

16mm Services: Daily processing of Ektachrome Commercial, Ektachrome EF—Daylight and Type B, Ektachrome MS, B&W Reversal, B&W Negative; 1-lite color reversal, B&W Reversal or B&W Positive dailies; yellow ink edge numbering; Exclusive triad color control printing with scene-to-scene color correction from Ektachrome Commercial, Kodachrome and Ansochrome originals on Eastman Reversal print, Type 7387 and/or Ektachrome Reversal Print, Type 7386; Westrex Electro-printing color reversal, B&W reversal and B&W positive. Clip-to-clip optical and contact printing-color or B&W; 1:1 optical color or B&W printing. Color internegative and color positive service available after November 15, 1968. Price schedules for

laboratory and sound service available upon request.

Special Services: Narration recording, transfer to magnetic film, Westrex optical sound transfer to magnetic striped print, multiple channel mixing, sound effects, Editing service or rental of editing rooms fully equipped. Equipment rental and sales, studio rental, titles, animation, script, art work.

Physical Equipment: equipment sales and rental

SWIFT MOTION PICTURE LABORATORIES, INC.

1079 Nelson Avenue, Bronx, N.Y. 10452

Phone: CY 3-2400 AC: 212

Cable: SWIFTPIX NEWYORK

Year of Incorporation: 1950

J. H. Tobin, *President*
V. Dennerlein, *Vice President*
J. M. Logan, *General Manager*
A. L. Geiger, *Lab Superintendent*
R. J. Smith, *Overseas Manager*

35mm Services: 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

16mm Services: color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing. 16mm color masters, scene-to-scene color corrections; "zero cut" printing for A & B prints from originals with overlaps at scene changes; also black & white reversal processing and printing.

Special Services: sound recording, track transfers, editorial services, negative cutting, title art photography, animation, interlock facilities music, script revision, foreign translation, film treatment, nationwide library distribution services.

TVC LABORATORIES, INC.

311 West 43rd St., New York, N.Y. 10036
Phone: 556-5090 AC: 212

Year of Organization: Sept., 1966

Dick Altschuler, *President*
Leopold Godowsky, *Vice President*
Dan Sandberg, *Plant Manager*
Bernard Newson, *Chief Timer*

35mm Services: Eastman color, negative and positive; dailies; intermediates; release prints.

16mm Services: Eastman color, negative and positive; dailies; intermediates; contact and reduction release prints. All additive printing equipment.

TECHNICAL FILM LABORATORIES Division of Berkey Video Services, Inc.

322 East 45th St., New York, N.Y. 10017
Phone: (212) 889-4500

Manuel A. Casiano, *President*
Harvey Berkey, *Administrative Asst.*
Larry Lippman, *Vice President, Sales*
Pat Tarquini, *Service Manager*
John Hance, *Plant Manager*
John Turko, *Chief Expediter*

Services: color and black & white processing and printing, 35mm and 16mm, reduction and contact.

Order additional copies of this convenient **Buyer's Guide** from **BUSINESS SCREEN**, 402 W. Liberty Wheaton, Ill. 60187. \$1.00 each.



TECHNICOLOR, INC.

6311 Romaine Street, Hollywood, Calif. 90035

Phone: (213) 462-6111

Branch Offices: 342 Madison Avenue, New York, N.Y. 10017. Phone: (212) 661-4833; 733 Summer Street, Stamford, Conn. 06902. Phone: (203) 324-2151.

Year of Incorporation: 1915

Thomas J. Welsh, *Chairman of the Board*
Paul W. Fassnacht, *President and Chief Executive Officer*

Charles Patk, *Executive Vice President, Operations*

William B. Gorsuch, *Executive Vice President and Treasurer*

Richard M. Blanco, *Vice President, Sales*
William C. Chambliss, *Vice President, Corporate Communication*

Thomas L. Flattery, *Secretary*

Fred H. Detmers, *Director, Technical Customer Relations*

MOTION PICTURE DIVISION (USA)

6311 Romaine Street, Hollywood, Calif. 90035

Phone: (213) 462-6111

Romauld W. Rachmayer, *Vice President & General Manager*

5mm Services: color and B&W negative and positive processing and printing.

8mm Services: color and B&W release prints on 65mm, 35mm and 16mm originals.

Special Services: auto-selective printing from 5mm negative. Complete laboratory facilities Techniscope and Cinerama. 65mm and 8mm processing and printing.

Industrial and Educational Films

5mm Services: color and B&W processing and printing.

8mm Services: color reversal processing and printing; color and B&W printing.

Super 8mm Services: color internegatives and B&W dupes from 35mm and 16mm sources; color and B&W prints with optical and magnetic sound.

16mm Services: color internegatives and B&W dupes from 35mm and 16mm sources; color and B&W prints with magnetic sound.

TELEVISION DIVISION

4050 Lankershim Blvd., North Hollywood, Calif. 91605

Phone: (213) 769-5500

Donald J. Sheaff, *Vice President & General Manager*

35mm Services: color and B&W processing and printing of films for television.

16mm Services: color and B&W release printing from 35mm and 16mm originals and dupes.

VIDTRONICS DIVISION

523 Seward Street, Hollywood, Calif. 90035
Phone: (213) 462-6111

Joseph E. Bluth, *Vice President & General Manager*

Services: transfer of color and B&W tape to film, tape to tape, and film to tape video recording color and B&W; 35mm and 16mm color and B&W release prints.

MAGNA-CRAFTS DIVISION

523 Seward Street, Hollywood, Calif. 90035
Phone: (213) 462-6111

Lloyd Bowen, *General Manager*

Services: magnetic striping, magnetic sound transfer to prints.

TECHNICOLOR OVERSEAS SERVICES

Subsidiaries: Technicolor Limited, Bath Road, Harmondsworth, West Drayton, Middlesex, England. Phone: Skyport 5432. Cable: Technicolor West Drayton. Services: motion picture, television and Vidtronic.

Technicolor S.p.A., Via Tiburtina 1138, Rome, Italy. Phone: 416-447. Cable: Technicolor Roma.

TELEFILM INDUSTRIES, INC.

1159 North Highland Ave., Los Angeles, Calif. 90038

Phone: HO 9-7205 AC: 213

Year of Incorporation: 1940

Nathan Lieberman, *President*

16mm Services: printing, developing.

Super-8mm Services: color and black & white, sound and silent, for continuous projection.

8mm Services: color and black & white; sound transfer.

Special Services: editing, titles, hot press, title photography.

U.S. PHOTOGRAPHIC EQUIPMENT CORP.

40-13 104th St., Corona, N.Y. 11365

Phone: (212) 672-3140

Charles Kalish, *President*
Carolyn Rera, *Manager*

35mm Services: 16mm en. to 35mm, 35mm red. to 16mm or 8mm, color and B&W.

16mm Services: duplications — enlargements and reductions.

8mm Services: duplications, also Super 8mm.

VARSITY FILM LAB

112 Cascadilla St., Ithaca, N.Y. 14850

Phone: (607) 272-5400

Year of Organization: 1952

J. B. Herson, *Proprietor*
T. E. Herson, *Business Manager*
D. B. Herson, *Executive Secretary*

16mm Services: black & white reversal processing; reversal duplicating; work prints from reversal.

8mm Services: 8mm black & white processing (reversal). Super 8mm processing.

Physical Equipment: automatic machine processing equipment; Filmlinc. Professional 16mm printing equipment.

VIDEO FILM LABORATORIES

311 W. 43rd St., New York, N.Y. 10036

Phone: JU 6-7196 AC: 212

Date of Organization: 1949

16mm Services: black & white negative/positive, reversal printing and processing; color reversal printing & processing.

Physical Equipment: 16mm B/W reversal, negative and positive; 16mm reversal type color processing machine; 16mm printer.

FILM LABORATORY GUIDE

WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213
Phone: (412) 683-6300

Year of Organization: 1952

F. Jack Napor, *President*
Donald Redinger, *Production Coordinator*
Joseph Shields, *Customer Service*
Frank Suehr, *Customer Service*
Donald Trimmer, *Technical Director*
Harold Smith, *Sales Manager*
Howard Price, *Sales*
F. K. Rass, *Business Manager*
George A. Farkas, *Lab Manager*
Olaf Kuuskler, *Chief Sound Engineer*
Robert Kalin, *Special Effects Dept.*
George Bacasa, *Editorial*

35mm Services: color negative and positive processing and printing, optical or contact internegatives and interpositives, A and B release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 16 to 35 blow up, ink edge numbering. Black and white negative and positive processing and printing, optical or contact dupes and fine grains, release printing.

16mm Services: color negative, positive, ECO, EF, MS, processing and printing, optical or contact internegatives, interpositives, masters, release printing, additive scene to scene color correction, fades and dissolves, zero cuts, 35 to 16 reduction printing, ink edge numbering 16 or 40 frame. Black and white negative, positive and reversal processing and printing, optical or contact dupes and masters, release printing.

Sound Services: all recording, rerecording, mixing, interlock projection, transfer facilities (16, 35, 35/32 RCA royalty free equipment) for 16mm, 35mm, synchronous "M" — stereo or monaural — either studio or location.

Producers Services: creative editorial of action and track, conforming, scoring, five music and FX libraries — creative titling.

Special Effects: 16 or 35mm, black and white or color, one to one optical printing, reduction, enlarging, cropping, repositioning, skip or hold frame printing, wipes, fades, dissolves, etc., utilizing Oxberry bench and stand.

WESTERN CINE SERVICE, INC.

312 South Pearl St., Denver, Colorado 80209
Phone: SR 4-1017 AC: 303

Branch: Western Cine-Hollywood, 1138 N. LaBrea Ave., Hollywood, Calif. 90038.
Phone: (213) 462-1016; Jim Guenot, *Manager*.

Year of Incorporation: 1952

John Newell, *President*
Herman Urshel, *Vice President*
Mal Jesse, *Treasurer & Secretary*

35mm Services: Reduction to 16mm.

16mm Services: Processing commercial Ektachrome, EF and MS Ektachrome. Eastman color internegative and print film. Black and white reversal, negative, positive and sound track. Printing, edge numbering, titling, matching, sound recording.

8mm Services: Color and black & white processing, silent printing, Super 8mm, black and white processing.

Special Services: 16mm equipment sales and rental. *Continued on next page*

FILM LABORATORIES IN CANADA

GRAPHICS FILM LIMITED

(Associated With Crawley Films Ltd.)

19 Fairmont Avenue, Ottawa 3, Ontario, Canada

Phone: 725-3513 AC: 613

Branch Offices: Suite 41, 1260 University Ave., Montreal 2, Quebec. Phone: 861-9449 AC: 514. H. E. Strub, Manager; 93 Yorkville Ave., Toronto, Ontario. Phone: 929-3337 AC: 416. Mrs. O. J. Reynolds, Manager.

Year of Organization: 1939

F. R. Crawley, *President*
Graeme Fraser, *Vice President*
Charles Everett, *Vice President*
T. F. Glynn, *Vice Pres., Special Projects*
W. O'Farrell, *Gen. Mgr.*
Glenn Robb, *Lab Mgr.*
Sally MacDonald, *Producer Services*
Ronald Kennedy, *Office Manager*

35mm Services: black and white negative and positive, spray processing, dupe negative and master positives, work prints, fine grains, edge-numbering.

16mm Services: Ektachrome processing black & white negative, positive; Color processing negative, positive; color and black and white reversal processing; spray processing dupe negative and master positives; additive color print-

ing, reversal color printing; scene to scene color correction; A & B roll printing; internegatives; release prints; work prints; fine grains; dupe negs; edge numbering color corrected masters.

Special Services: ultrasonic cleaning; negative cutting; sensitometric control; chemical analysis; recording; re-recording 1/4" tape, 16 magnetic 8 channel mixing, music (stock or written scores;); editing, art and animation.

QUEBEC FILM LABS

265 Vitre St., West, Montreal 1, Quebec.

Phone: 861-5483 AC: 514

Date of Organization: 1954

David Bier, *President*
E. Rudkowski, *Supervisor, Technical Operations*
G. Lebeau, *Supervision-Production*

35mm Services: black and white negative and positive processing and 35 to 16 reduction printing in color or black & white.

16mm Services: 16mm colour processing (ECO & ME) and printing b & w processing, 35 to 16 reduction printing; b & w reversal processing. Optical transfers 35 to 16 also 1/4 to 16, 16 to 16. ultrasonic cleaning, edge numbering.

Special Services: complete 16mm editing facilities, kinescope recording, complete motion picture dept. and photo dept., sound recording.

Facilities: Filmline spray developing machines -35 and 16mm, Bell & Howell printers, 35 and 16mm. Houston fearless 16mm processors, Magnasync sound recording equipment - dubbers,

recorders, console, 1/4" Nagra recorders, Maure 16mm optical recorders.

PATHE-HUMPHRIES OF CANADA LTD.

9 Brockhouse Road, Toronto 14, Canada

Phone: CL 9-7811 AC: 416

Year of Organization: 1960

H. Greenberg, *President*
R. J. Beaudry, *Vice President, General Mgr.*
D. Hardon, *Lab Superintendent*
E. Ziplans, *Accounting*
C. Bourne, *Technical Sales Representative*
B. Thompson, *Traffic Manager*
G. Grimaldi, *Sound Department Head*
O. Jorgensen, *Production Supervisor*
P. Campbell, *Sales*

35mm Services: negative developing & dailies; color & b&w dupes; masters; black & white release printing. Eastman color processing and printing.

16mm Services: negative developing & dailies; color & b&w dupes, master; contact and reduction release; 35/32mm release; Ektachrome masters and reversal color prints. 16mm. Ektachrome processing ECO and ME-4. Eastman color printing and processing.

8mm Services: Color and black & white Super-8mm and standard 8mm printing and processing.

Special Services: Edge coding, 16 & 35mm; editing; sound mixing facilities, 35 & 16mm; all sound transfers, optical and magnetic, 16-35mm, 1/4" sync, etc.

COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks
Phone: Farnham Common 4443

J. Hornsby

Services: 16mm Anschrome processing.

FILMATIC LABORATORIES, LTD.

Lonsdale Road, London W. 11
Phone: 01-229-9347

J. C. P. M. Davis, *Managing Director*

R. F. Ebbetts, *Technical Director*

Services: 16mm processing and printing, Ektachrome. Eastmancolor B&W reversal, neg/pos. etc. 35/16mm and 16/8mm reduction in color and B&W neg. cutting and edge numbering.

GEORGE HUMPHRIES & CO., LTD.

71-81 Whitfield Street, P.O.
Box 2HL, London W. 1.

Phone: 01-636 3636

Cable: Humphrilab London
Telex: 262907

H. S. A. Baillie, *Chairman*

D. R. W. Dicks, *Managing Director*

R. M. Jones, *Secretary*

R. G. Ellis, A. N. Jones, A. E. M. Raynesford, *Directors*

FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

Services: Full laboratory processing facilities. 35mm B&W; Eastmancolor; opticals; traveling matte; neg. cutting, etc. 16mm B&W or color; negative and reversal, Eastmancolor; Ektachrome; Kodachrome, etc. Contact and reduction printing, 8mm B&W and color. Magnetic striping 16/8mm. Animation; titling; recording and re-recording. Preview theatre and conference room at 111 Wardour St.

KAY LABORATORIES LIMITED

49A Oxford Road, Finsbury Park, London, N.4., England
Phone: 01-272-3050

Branches: Colour Division, 91/95 Gillespie Road, Highbury, London, N.5.; B&W Division, Oxford Road, Finsbury Park, London, N.4.

David Martineau, *Chairman*
C. T. Parkhouse, *Managing Director*

E. R. H. Dace, *General Manager*
C. A. Sweet, *Director & Secretary*

W. H. Pitt-Pladdy, *Director, Filmstrip Department*

G. Hawkes, *Colour Technical Mgr.*

L. Webb, *B&W Technical Mgr.*
G. Latter, *Chief, Studios & Sound*

35mm Services: colour & B&W, comprehensive.

16mm Services: colour & B&W, comprehensive.

Special Services: 2 recording studios; 1 sync studio; processing, color and B&W, all gages; RCA recording and dubbing; cutting rooms; filmstrips.

THE RANK ORGANIZATION

Film Processing Division

Denham, Uxbridge, Middx.

Phone: Denham 2323

Cables: Denlabs, Uxbridge, Middx.

Branch: School Road, Uxbridge, Middx. Phone: 01-965-4030.

Cables: Ohkaylab, Harles, London

R. A. Dibley, *Managing Director*

R. J. Duffield, *Adm. General Mgr.*

J. F. Berner, *Tech. General Mgr.*

Services: full laboratory facilities for the production processing and printing of 35mm, 16mm and 8mm. Comprehensive services on East-

man Colour, Ektachrome, Kodachrome, Gevacolor and B&W - including overnight rushes printing, duplicates and intermediates, reductions, opticals and special effects, travelling matte, format conversion and frame-by-frame scanning. 8mm reductions and bulk printing of mute and magnetic sound copies, lubricating and cassetting. Sound studios for recording, dubbing and transfer. Film treatment and protection. Viewing and projection of married 35mm, 16mm and 8mm, and double film 35mm. Comprehensive filmstrip facilities.

REEDS COLOUR FILM LABORATORIES, LTD.

55/91 Wardour Street, London W.1

Phone: GERard 5545

Services: complete tru-colour processing facilities for 16mm; ME4 processing, Ektachrome EF 7241 and EF 7242; additive printing; Super-8 reduction prints. Full editorial and sound recording services.

UNIVERSAL FILM LABORATORY LTD.

Grangeway, Kilburn High Road, London N.W. 6

Phone: 01-624-5012

Cable: Unifilab London NW 6

Date of Organization: March, 1966
Alan J. Barrett, *Managing Director*
Jack Potter, *Lab Manager*

Services: 16mm processing and printing; all LAB services. Rapid turnaround of industrial, medical, travel, publicity and like material. Printing carried out on Bell & Howell Model CII printing machines.

FRANCE

COMPAGNIE LYONNAISE de CINEMA S. A.

71 rue de la Republique, Lyon
Rhône, France
Phone: 37-88-92

Laboratory and screening room:
274 cours Emile Zola a Villeurbanne (Rhône). Phone: 84-87-98

Date of Organization: 1938

Henri Giraud, *President*
Victor Kandelaft, *Administrator-Director General*
Andre Jalibert, *Commercial Director*

Services: 35mm developing, printing, editing, titling; 16mm developing, printing, titles; screening room, double head.

See this convenient section as a guide to production services in England and Europe.

LABORATORIES CINEMATO- GRAPHIQUES C.T.M.

66 rue Pierre-Timbaud Gennevilliers (Seine)
Phone: 473-46-00

Louis Martin, *Technical Director*



VITFER / E. LEZE CINE TV LABORATORIES

1 Rue Charles Marie Widor,
Paris XVIème, France

Phones: AUT 88-05; MIR 53-50
Branch: Issy, 47 Rue Victor Cresson. Phone: MIC 46-99

Year of Organization: 1934
Emile Leze, *President*

Jean Vernay, *Technical Director*

SERVICES: 35mm: black & white processing, printing, Eastmancolor printing, 16mm: Ektachrome, processing, printing, A & B rolls, special effects, negative, positive, reversal. Special services: 16mm sound transfer, optical or magnetic; animation stands — 16/35mm. One hour service for TV newsreels.

CHAPPEL S. A.

4, Rue d'Argenson, PARIS
Seme. Phone: 265-5605

DENMARK

— Film Laboratories —
JOHAN ANKEDSTJERNE
Lygten, 47-49, Copenhagen,

Phone: Aegir 1700

SERVICES: 35mm, 16mm, b&w; Eastman Color.

A/S NORDISK FILMS TEKNIK

Redhavnsvej-Frihavnen,
Copenhagen

Phone: Tria 2601

Telex: 5006

SERVICES: 35mm, 16mm, b&w and color laboratories; preview theatre; sub-titles.

BERLINER UNION-FILM GMBH & CO. STUDIO KG

Oberlandstr. 26-35, 1 Berlin 42
(Tempelhof)

Phone: 70 2 11

Cable: Berlinunionfilm

Kurt Exner, *Business Manager*

Dieter Charisius, *Bus. Mgr.*

SERVICES: Music recording; dubbing and mixing studios; laboratory for 16/35mm, black & white and color; optical and title services; studio rental for film and TV production, 16/35mm, 6 sound stages, set construction facilities, 4 channel stereo recording equipment, etc.

FOTOFILM MADRID, S.A.

Pilar de Zaragoza, 30, Madrid-2

Phone: 255-36-07

Cable: Quiminsa

Branch Office: Fotofilm, S.A.E.,
Travesera de Dalt, 117 and
119, Barcelona-12

Daniel Aragones, Ramiro Aragones, Antonio Pujol, *Managers*

Services: 65mm, 70mm, 35mm, 16mm, 8mm. Black & white and color, special effects, titles.

FOTOFILM S. A. E.

Travesera de Dalt, 117 y 119,
Barcelona-12

Phone: 213-1700

Cable: Fotofisa

Branch Office: Fotofilm Madrid,
S. A. Sila de Zaragoza. 30,
Madrid, Phone: 255-36-07

Services: 65mm, 70mm, 35mm, 16mm, 8mm, black & white and color. Special effects, titles.

SWEDEN

Film Laboratory AB NORDISK FILMKOPIA

Box 21058 10031 Stockholm 21

Phone: 23-47-85

Cable: Filmkopia

Oskar Ertnaes, *Manager*

SERVICES: 35mm: black & white color; 16mm: black & white and color; reversal print, black & white and color. Wetprinting; chemical subtitling; optical printing; sound studio.

Buyer's Guide to Specialized Production Services

ART & ANIMATION SERVICES

A.G.S. & R. STUDIOS

425 N. Michigan Ave., Chicago, Ill. 60611

Phone: (312) 527-4070

Branch: 1835 S. Calhoun St., Fort Wayne,
Ind. Phone: 744-4255 AC: 219

Aaron Gordon, *President & Asst. Treasurer*
Arthur C. Allen, *Vice President & Treasurer*
John J. Cushing, *Secretary & Sales Manager*
Thomas E. Hirte, *Vice President-Production Mgr.*

Steve P. Pryor, *Vice President — Art Director*
James S. Lund, *Account Executive — Chicago*
Hugh M. Pieron, *Account Executive — Chicago*
Hal M. Toleman, *Account Executive — Chicago*
Robert G. Cecka, *Vice President — Fort Wayne*
Les Malmloff, Jr., *Account Executive — Fort Wayne*

Services: Producer for all audio-visual media, slides, slidefilms, motion picture animation, overhead projections, retouching, layouts, art, storyboard-on-film, filmstrips. Two Osberly animation cameras.

A-V CORPORATION

2518 North Blvd., Houston, Texas 77006

Phone: JA 3-6701 AC: 713

Wm. Bradley, *Animation Directors*

Services: Technical, cartoon, graphic and all animation. Osberly 16/35mm equipment including aerial image, automatic cycler, etc., storyboard and film planing. Filmstrip and slide art and photography photo typesetting and hotpress titles. Complete 16mm color motion picture laboratory and production services.
(see complete listing under Film Laboratories)

ANICAM

Animation Camera Service

6331 Homewood Ave., Hollywood, Calif.
90028

Phone: 465-4114 AC: 213

Jack Buehre, *President*

Jan Buehre, *Vice President*

Bill Tomkin, Jr., Marlyn O'Connor,

Sam DiMaggio, Kim Buehre, Jim Farrel,
Cameramen

Services: animation photography, black & white and color; scene planning and checking; titles and slidefilms, 35 and 16mm. Animation photography from 2½ field to 43 field.

ANIFILM STUDIO, INC.

1150 Sixth Ave., New York, N.Y. 10036

Phone: YU 6-7427 AC: 212

Year of Incorporation: 1958

Albert Semels, *President*

Lou LaRose, *Vice President*

Services: animation photography; opticals; special effects; aerial image photography.

ANIMATION ARTS ASSOCIATES, INC.

1539 Race Street, Philadelphia, Pennsylvania
19102

Phone: PENNypacker 5-0664 AC: 215

Year of Organization: 1963

Harry E. Ziegler, Jr., *President*

Leonard E. Cooper, *Vice-President*

Alice M. Ziegler, *Secretary-Treasurer*

Richard Horwitz, *Chief Designer*

Judy Weglarz, *Security Officer*

William Bird, *Animation Director*

Services: technical and cartoon animation for motion pictures stripfilms, slidefilms, storyboards, special effects, titles. All plotting equipment for animation, editing equipment.

ANIMATION SERVICES, INC.

28 W. 44th St., New York, N.Y. 10036

Phone: (212) LO 4-2551

John Bransby, *President*

David Jacobson, *Vice President*

Sylvia Davern, *Art Director*

Services: specialists in art and animation.

Continued on next page

ART & ANIMATION SERVICES

ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 10036
Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Edwin Brit Wyckoff, *President*
Norman Mazin, *Secretary-Treasurer*

Services: full animation, (Oxberry animation stand 16/35), zooms, dissolves, fades. Color slide, film strip, motion picture photography.

THE ANIMATORS

247 Fort Pitt Blvd., Pittsburgh, Pa. 15222
Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*
Carol M. Heuber, *Office Manager*

Services: designed motion pictures, animation, titles, filmstrips.

ASSOCIATED TECHDATA, INC.

2905 El Camino Real, Palo Alto, Calif. 94304
Phone: 324-4401 AC: 415

Del Laudel, *President*
Mike Moran, *Vice President, Creative Dir.*
Arnold Abrams, *Vice President, Publications*
Robert Mills, *Producer/Director*
Monroe Winston, *Production Manager*

Services: Technical art and animation service, Technical writing service and technical photography. Live action motion pictures, animation inserts, special graphic effects, sound production, all types of audiovisual program production, TV commercials, business films, including 8mm cartridge programs. Also animation crane and photo-sonic animation cameras—16mm, 35mm.

BERKEY TECHNICAL LABORATORIES

A Division of Berkey Video Services, Inc.

322 E. 45th St., New York, N.Y. 10017
Phone: (212) 889-3790

Manuel A. Casiano, *President*
Harvey Berkey, *Administrative Asst.*
Larry Lippman, *V.P., Sales*
Pat Tarquini, *Service Mgr.*
John Hance, *Plant Manager*

Services: optical effects, animation, 16mm & 35mm black & white and color, fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.



CONSOLIDATED FILM INDUSTRIES

(Title & Optical Division)

959 Seward St., Hollywood, California 90038
Phone: (213) 462-0881 Telex: 06-74257
Cable: CONSOFILM

Dale Tate, *Manager, Title & Optical Division*

Services: animation photography in color and black and white, 1 to 36 in 35mm, 1 to 31 in 16mm; scene planning and checking; titles. (see complete listing under Film Laboratories)

CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington, D.C. 20001
Phone: 737-0302 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*
Phillip C. Arnest, *Vice President*

William De La Vergne, *Producer/Writer*
Nick von Spaeth, *Director, Technical Animation*

Edward C. Santelmann, *Production Director*
Bill Sturm, *Director, Cartoon Animation*

Services: animation: technical, cartoon, filmograph technique. Titles: hand lettered and hot press. Storyboard and film planning, including live action. Filmstrips and slides. 16mm and 35mm Oxberry animation stands, filmstrip and title stands, editorial facilities, research and writing staff; still photo lab.

FILM/SENSE

729 North Highland Avenue, Hollywood, California 90038

Phone: (213) 938-2623-45

Les Goldman, *Gen. Manager and Producer*

Services: Cinema graphics; animation, direction, background, photography, editing, scoring, all pre- and post-production work, live action. Equipment and personnel for matte-painting; special effects; optical and title design.

A. I. FRIEDMAN INC.

25 West 45th Street, New York, N.Y. 10036
Phone: (212) 245-6600

Date of Incorporation: 1929

A. I. Friedman, *President*
Albert Ross, *Treasurer*
Tobias Moss, *Secretary*

Services: Art materials and drafting supplies.

F. HILLSBERG INC.

421 West 54th St., New York, N.Y. 10019
Phone: PL 7-1525 AC: 212

Frank Hillsberg, *President*
Peter Diaferia, *Art Direction & Gen. Mgr.*
Bill Draxdorf, *Hot Press Dept. Manager*

Services: General art, color corrections, hand lettering, animation props, hot press titles, charts, retouching, title design.

KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204
Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*
R. K. Keitz, *Executive Vice President*
Tom Young, *Vice-Pres., Production*
John Bronaugh, *Vice President, Graphics*
Don Lusby, *Vice President, Sales*
Tom Doades, *Vice President, Creative*

Services: Animation facilities, filmstrips and slide; also live photography, 16 & 35mm, b&w and color; 35mm sound recording, editing; sound stage rental. Producer service facilities. Oxberry beam-splitter optical printing facilities. Still photography services with lab.

IRV LEVINE ASSOCIATES

301 East 47th St., New York, N.Y. 10017
Phone: (212) 867-2070

Irv Levine, *Owner*
Linda Bender, *Production Asst.*
Marcia Levine, *Administration Asst.*
Paul Sloman, *Sales Representative*

Services: Art; animation; special effects; pre-optical effects; stop-motion; Filmograph; titles, title effects, graphic design.

Order additional copies of this convenient **Buyer's Guide** from **BUSINESS SCREEN**, 402 W. Liberty Wheaton, Ill. 60187. \$1.00 each.

LIBERTY STUDIO, INC.

55 W. 45th St., New York, N.Y. 10036
Phone: (212) HIA 1-3774

Date of Incorporation: 1963

Anthony Lover, *President*
Eric Pomerance, *Producer & Sales Rep.*

Services: Fully equipped with Mitchell, Eclair & Arri cameras and sound recording equipment. Location van with generator and assorted lights. Editing room and projection. Oxberry title stand for title and animation photography.

MGM ANIMATION/VISUAL ARTS

(Division of M.G.M. Studios)

6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: 466-3393 AC: 213

Charles M. (Chuck) Jones, *Div. Head, Exec. Producer & Director*

Maurice Noble, *Design and Layout*
Abe Levitow, *Director*
Earl Jones, *Production Mgr.*

Services: animation, direction, background, photography, editing, scoring, all pre-production and post-production. Equipment and personnel for: matte-painting, special effects; sound stages recording, transfer and dubbing; projection live and animated. Film library; standing sets optical and title design.

MAZIN-WYCKOFF CO. INC.

2 W. 46th Street, New York, New York 10036
Phone: (212) JU 6-2226

Norman Mazin, *President*
Edwin Brit Wyckoff, *Creative Director*
Robert Lofeher, *Sales Manager*

Services: Scripts, design, filmstrip, motion picture and slide production, dimensional graphics. Full photographic studio, colorlab, 35/16 Oxberry animation stand.

MILLS ANIMATION

712 Sansome Street, San Francisco, California 94111

Phone: 362-4149 AC: 415

Robert J. Mills, *Owner*
Joe Wallace, *Graphics Director*
Tom May, *Contact*

Services: complete art and animation services; special photographic effects (for photo-animation) equipment; slides, strip film, 8, 16, 35mm film production; TV commercials, industrial and special information and sales films; brochures; point of purchase art, advertising art and other graphics material. Full cartoon animation & animated graphic material, i.e. animated design technical animation, photo animation and other graphic techniques.

NEW DIMENSION FILMS, INC.

50 River Road, Edgewater, New Jersey 07020
Phone: (201) 945-6705

New York Area Office: 71 West 35th St., New York, N.Y.

Phone: (212) 244-2650 (201) 945-2151

Date of Incorporation: January 1, 1968

Bernard Mann, *President*
Juan Guidi, *Vice President*
Leonard Rubin, *Treasurer*
Myron Waldman, *Executive Producer*
Armando Guidi, *Director*
Lester A. Scher, *Controller*

Joseph Questel, *Sales Manager (New York)*
Services: 2 animation stands 35mm, 1 animation stand 16/35mm. New dimensional animation process. 5000 sq. ft. studio, complete set up to shoot 16mm and 35mm cartoons, from script to screen.

PACIFIC TITLE & ART STUDIO

3350 Santa Monica Blvd., Hollywood, California 90038

Phone: (213) 464-0121

Date of Organization: 1925

Gordon R. Hubbard, *Executive Vice President/General Manager*

Ben Krasnow, *Art Director*

Charles McKimmon, *Animation Director*

Services: Titles, opticals, effects, inserts, animation, special effects in 16/35/70mm.

PEN & BRUSH STUDIO

45 West 45th Street, New York, N.Y. 10036

Phone: (212) 556-2970

Date of Incorporation: 1962

Frank Bucaria, *Owner*

Renee Fitzgerald, *Director*

Services: Art and camera service.

PICTOCRAFT, INC.

530 Halstead Ave., Mamaroneck, New York 10543

Phone: 695-3437 AC: 914

Year of Incorporation: 1957

Elwood Frye, *President*

Evelyn Frye, *Vice President, Treasurer*

Charles Amy, *Vice President-Production*

Louise Dubie, Jr., *Vice President, Photography*

Services: specialists in making 35mm color negatives and prints for filmstrip and slide producers.

REEL/3

3439 Melrose Ave., West Hollywood, Calif. 90069

Phone: (213) 653-0630

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

Services: technical, instructional and theatrical animation services; animation integrated with action. Art, editorial and camera equipment animation work.

SEMPLÉ FILMS, LTD.

49 West 45th St., New York, N.Y. 10036

Phone: (212) 245-3540

Date of Incorporation: July 1967

Jack S. Semple, *President, Producer/Director*

Services: Filmed storyboards, still-in-motion, and slidefilms, art/graphics, animation, stand photography, opticals, inserts, stop-motion, limited editorial/completion. Lab reduction prints.

STANART STUDIOS

45 W. 45th St., New York, N.Y. 10036

Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

Services: Creative animation for educational/industrials; title design; story-board specialists; complete art service.

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Boulevard, Los Angeles, California 90025

Phone: 273-1440 AC: 213

Leon Vickman, *President*

J. Kibbee, *Vice President*

G. Howardell, *Director Advance Planning*

Services: animation, script writing, editing, complete production services and facility.

TELEMATED MOTION PICTURES

S W. 40th St., New York, N.Y. 10018

Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Peter Dakis, *Animation*

Jack Hadley, *Anim. Production Asst.*

Boris Bode, *Editing*

Services: animation and live action, production facilities. Scripts, storyboards, consultation, film planning services. Automatic Oxberry animation cameras for photography of "stills-in-motion" and special effects. Full editorial facilities including Moviola and Acmade editing machines; 16mm and 35mm production.

VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036

Phone: MU 2-2363/4 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*

Florence Hartman, *Secretary*

Mel Wolpin, *Production Manager*

Hugo Casalar, *Sales Manager*

Services: complete animation and art service; titles; optical effects. 2 Oxberry optical printers, and two Oxberry animation stands.

ZAPEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611

Phone: 757-2755 AC: 312

Year of Incorporation: 1954

Owen A. Zapel, *President*

Karl La Roche Jr., *Vice Pres., Executive Prod.*

Ken Knutsen, *Manager Optical & Photo Dept.*

Services: animation; optical effects production; storyboards; filmstrip animation; art and photography. Aerial image, titling, full studio, recording shooting, 2 Oxberry-Master series animation stands. Oxberry optical printer, Moviola, 16mm interlock projection, Ampex recording.

FILM EDITING SERVICES

A-V CORPORATION

2518 North Blvd., Houston, Texas 77006

Phone: JA 3-6701 AC: 713

Services: complete creative editing, scoring and production completion services. (see complete services under Film Laboratory Guide.)

CINE METRIC, INC.

35 West 45th Street, New York, N.Y. 10036

Phone: 582-5600 AC: 212

Date of Incorporation: 1958

Lawrence Plastrik, *President*

Morris Albenda, *Secretary*

Michael J. Calamari, Jr., *Treasurer*

Services: completing commercials, documentaries, TV series, theatrical films, from dailies through release prints.

CITY FILM CENTER

66-40 69th St., Middle Village (Queens, NYC), New York 11379

Phone: TWining 4-7500 AC: 212

Date of Incorporation: 1957

John R. Gregory, *President*

Herbert Avvenire, *Executive Vice President*

Clarence Schmidt, *Vice President*

Joseph W. Harrop, *Secretary*

Services: editing services include creative, custom and routine editing and cutting of picture and tracks. Negative conforming, negative cut-

ting, and preparation of A & B rolls, opticals and masters. Sound synchronizing and mixing preparation. Picture completion from workprint (or processed/unprocessed original) to answer/release print including hot-press titling and insert or retake photography (studio or location). Production management. Security handling.

Facilities: Moviola; interlock projection; narrator's booth; music and effects library; studio rental (silent or sound stage); and sound department for custom recording/transferring of narration, music and sound effects tracks on tape or sprocketed film.

ED-VENTURE FILMS

1122 Calada Street, Los Angeles, California 90023

Phone: (213) 261-1855

Date of Incorporation: 1954

William E. Hines, *President*

Robert E. Hines, *Vice President*

Services: 16mm and 35mm cinematography and editing, pre-production, production and post production consultation.

FIMA NOVECK PRODUCTIONS, INC.

45 West 45th Street, New York, N.Y. 10036

Phone: (212) Plaza 7-3135

Date of Incorporation: March 1959

Fima H. Noveck, *Producer, Director, Editor*

Services: All necessary editing equipment. Complete post production and finishing of features, industrials, commercials. Mastery of nine languages, translating, dubbing, music cutting and scoring. Script and film doctoring.

FOTOSONIC, INC.

15 W. 46th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Year of Incorporation: 1948

Leo Steiner, *President*

F. Coffman, Fred Tjong, *Editors*

Jeff Hayes

Pat Santomauro, *Stockshot Coordinator*

Al Ortiz

Services: film editing; commercials, tv shows, industrials, shorts & features; cutting rooms; interlock projection; color stock shot library; film completion from dailies to answerprint. Photo projections.

BILL KING EDITORIAL SERVICES

15 W. 45th St., New York, N.Y. 10036

Phone: YU 6-5707 AC: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

PROJECTED FILM EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036

Phone: LT 1-1030 AC: 212

Year of Incorporation: 1961

Bert Feldman, *President*

Dick Cohen, *Secretary, Treasurer*

Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

STAHL EDITING & TITLING SERVICE

247 West 46th St., Suite 507, New York, N.Y. 10036

Phone: 246-9120 AC: 212

Continued on next page

FILM EDITING SERVICES

Miss W. E. Stahl, *Proprietor*

Services: editing and titling of 16mm and 8mm motion picture film. Also renovating films.

TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036
Phone: CI 5-4909 AC: 212

Year of Organization: 1948; Inc.: 1960
Maxwell S. Seligman, *President*
John Martin, *Production Vice President*
Kenneth Mellwaine, *Supervising Editor*
Irene Halpern, *Sales Representative*

Services: editing; consultation; sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment.

TELIC, INC.

Film Center, 630 Ninth Avenue, New York, N.Y. 10036

Phone: JU 2-3480 AC: 212

Woody Siegel; Ed Boughton

Services: complete 35-16mm editorial and production services; 8mm release print services.

WESTBROOK FILM SERVICE

45 West 45th St., New York, N.Y. 10036
Phone: PL 7-3470 AC: 212

David Mower, *Owner*

Services: Editing and completion services. Complete editorial facilities.

EFFECTS AND OPTICALS

HOWARD A. ANDERSON COMPANY

5451 Marathon St., Hollywood, California 90038

Phone: (213) 463-0100

Howard A. Anderson, Jr., *A.S.C., President*
Darrel A. Anderson, *Vice President*
Donald W. Simonds, *Secretary/Treasurer*
Robert K. Ryder, *Cameraman*
Gary Crandall, *Optical Cameraman*
Garson Citron, *Artist*

Services: special photographic effects, titles, inserts, matte shots, miniatures. Sound stage, studio, optical department, Oxberry printer equipment. Mobile location photography utilizing revolutionary camera aid, lighting equipment and technique. Special mobile photography unit.

BERKEY VIDEO SERVICES, INC. A Division of Berkey Photo, Inc.

322 East 45th Street, New York, N.Y. 10017
Phone: (212) 889-3230

Manvel A. Casiano, Jr., *President*
Larry Lippman, *Vice President, Sales*
Harvey Plastik, *Production Mgr.*
Harvey Berkey, *Asst to President*
Bernie Farbman, *Asst to President*
Rodney Friedson, *Supervisor*
Chris Grodewald

Services: Optical effects, animation, titles, 16/35mm. Aerial image, split beam, 360° rotating projection head. Animation stands—13 optical effects cameras, Hazeltine color analyzer—B&H additive light source printers—complete 16/35mm color and B&W lab. on premises.

CHANNEL FILM PRODUCTIONS INC.

48 West 48th St., New York, N.Y. 10036
Phone: (212) JU 6-4311

Harry Hein, *General Manager*
Hal Golden, *President*
Hal Seeger, *Vice President*

Services: Editorial, optical, animation and live action for TV programs and test commercials.

CINEEFFECTS, INC.

115 W. 45th St., New York, N.Y. 10036

Phone: CI 6-0951 AC: 212

Year of Organization: 1939
Irving Hecht, *President*
Robert Pittluck, *Vice-President*
Jack Present, *Vice-President*

Services: optical and special effects, 16mm, 35mm, 8mm to 35mm, 8mm to 16mm, color and b&w, inserts, table-top photography, etc.



CINEMA RESEARCH CORP.

6860 Lexington Ave., Hollywood, Cal. 90038

Phone: (213) HO 1-3235

Year of Organization: 1947
Harold A. Scheib, *President*
Jack Glass, *In-Charge of Production*
Vic Czerkas, *Staff Artist*

Services: for 16 35 70mm; special effects; trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades, dissolves.



CONSOLIDATED FILM INDUSTRIES Title & Optical Division

959 Seward St., Hollywood, Calif. 90038

Phone: (213) 462-0881 Telex: 06-74257

Cable: CONSOLFILM

Dale Tate, Peter Silverman, *Co-Managers*,
Title & Optical Division

Services: 16/35mm optical effects, trick shots, traveling matte work, inserts; combination animation and live action; optical printing; wipes, fades, dissolves; enlargements and reductions; color correction. Titles by hand-lettering and photocomposition.

CUSTOM EFFECTS

2 West 45th St., New York, N.Y. 10017

Phone: (212) MO 1-0172

Les Price

Services: Optical and special effects, animation, art and title work, stand photog. TV commercials, trailers, industrials, 35mm and 16mm color or black and white. Optical benches, animation stands, precision printers, 16/35 contact printers, reduction printers, blow up printers, complete timing and control dept. and cleaning machine.

FILM EFFECTS OF HOLLYWOOD

1140 North Citrus, Hollywood, Cal. 90038

Phone: HO 9-5808/5811 AC: 213

Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, *ASC, President*
Don W. Weed, *Vice President, General Manager*

Cecil D. Love, *Vice President, Technical Director*

Services: specialized laboratory printing in 16 35-65-70mm color and b&w duplicating; titles optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design

HABERSTROH SPECIAL EFFECTS STUDIO

9 West 19th Street, New York, N.Y. 10011

Phone: (212) AL 5-1827

Alex Haberstroh, *President*
Cora Haberstroh, *Treasurer*

Services: Library, special effects films of outer space, spaceflight, operations, astronomical phenomena such as moon, planet surfaces, stars, etc. Studio.

M/E/I

(Manhattan Effects Incorporated) (Barnett Film Industries)

22 East 42nd St., New York, N.Y. 10017

Phone: 661-6480 AC: 212

Bernie Barnett, *President*

Services: Complete optical and special effects in color and black and white in all size film formats (35mm, 16mm, and 8mm). Animation stand photography for titles, filmographs and running footage, preparation of duplicate film formats in all type emulsions including blow-ups, reduction and one to one masters. Title and art prepared.

Facilities: Oxberry animation stands, Oxberry aerial image optical benches, acme registration hi-speed printers, Bell & Howell printers, Ultrasonic cleaning.

Specialties: complete duplicate film formats via custom liquid gate system, duplication of masters to read as originals, rejuvenation and mastering of shrunken and worn originals. A&I blow-up and reductions. Cinemascope and Techniscope unsqueezing in 35mm and 16mm formats. Preparation of color corrected 16mm reduction internegatives for TV spot release printing.

RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood, Calif. 90029

Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Ray Mercer, *General Partner and Manager*
George Rohan, *Production Supervisor*
James Handschiegl, *Technical Advisor*
M. J. "Bud" Bassett, *Sales Representative*

Services: Optical special effects, titles, inserts, trick shots, underwater and surface photography miniatures, animation, paintings for back grounds, scenic material, idea counselling, optical printing.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, California 90038

Phone: (213) 464-0121

Date of Organization: 1925

Gordon R. Hubbard, *Executive Vice President/General Manager*
Ben Krasnow, *Art Director*
Charles McKimmon, *Animation Director*

Services: Titles, opticals, effects, inserts, animation, special effects in 16/35/65mm.

Use this convenient Buyer's Guide to Production Services as a quick reference to special services

**W. A. PALMER FILMS, INC.**

611 Howard St., San Francisco, Calif. 94105
Phone: 956-5961 AC: 415

see complete listing under Film Laboratories)

TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B.C.,
Canada
Phone: 955-0453 AC: 604

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use
with supered slides, rental service to tv stations;
black & white and color. Optarama special-effects
process. Front projection equipment.

TRI-PIX SERVICE, INC.

49 West 45th St., New York, N.Y. 10030
Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*
Alfred Terone, *Exec. Vice-President*
Robert Bushell, *Treasurer*
James E. Hayhow, *Secretary*

Services: art, animation, optical effects, titles,
and lettering, slidefilms, filmographs, filmed
storyboards for agency presentation, in 16mm
or 35mm, black & white or color. Oxberry animation
stands, Oxberry aerial image optical
printers.

VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036
Phone: MU 2-2363/4 AC:212

Mel Wolpin, *Optical Supervisor*

Services: special optical effects, 16mm, 35mm;
b&w and color. (See complete listing under
Animation Services, this section.)

WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038
Phone: HO 6-8271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, A.S.C., *President*
Services: opticals and inserts for television, incl.
commercials, b&w and color; titles. Traveling
matte work; aerial image setup.

FILM TREATMENT**COMPREHENSIVE FILMTREAT**

250 West 64th Street, New York, N.Y. 10023
Phone: (212) 799-2500
Branch Office: 829 N. Highland Avenue,
Hollywood, Calif. 90035

Michael Freedman, *President*
Jules Leni, *Executive Vice President*
Jane Leni, *Secretary-Treasurer*

Services: Film rejuvenation, scratch removal,
film preservation, inspection services.



this symbol appearing over a
listing in these pages indicates that display ad-
vertising containing additional useful reference
data appears in this Buyer's Guide.

LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California
Phone: MU 1-9950 AC: 213

Year of Organization: 1955

Kenneth L. Dymmel, *Owner*
Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection,
repair and cleaning; film distribution.

PEERLESS FILM PROCESSING CORPORATION

250 West 64th St., New York, N.Y. 10023
Phone: 799-2500 AC: 212

Cable: PEERFILPRO

Branch Office: West Coast Laboratory at 829
N. Highland Ave., Hollywood, California
Year of Incorporation: 1934

Services: protective treatment; reconditioning
services including scratch removal, inspection
& repair, shrinkage reduction, correction of
brittleness, buckle and curl; supplies for cleaning
& repair. Rehumidification process.

PERMAFILM, INC.

257 Park Ave., South, New York, N.Y. 10010
Phone: 674-5700 AC: 212

Cable: PERMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*
Gus Bozinos, *Vice President*
Anthony Bennet, *Treasurer*
Edwin Weiser, *Secretary*

Services: film protection, negatives and positives;
film rejuvenation, negatives and positives; film
scratch removal system for negatives and posi-
tives. Franchised treatment facilities in all film
centers.

PERMAFILM OF CALIFORNIA, INC.

514 No. Cole Ave., Hollywood, Calif. 90038
Phone: (213) 469-5366

Year of Incorporation: 1957

Sol J. Cohen, *Secretary/Treasurer*
Ben Brogdon, *Lab. Manager*

Services: Film protection, scratch removal, clean-
ing & rejuvenation of positive and negative ma-
terial.

**RAPID FILM TECHNIQUE, INC.**

37-02 27th St., Long Island City, N.Y. 11101
Phones: ST 6-4600/1/2/3 AC: 212

Year of Incorporation: 1940

Henry Lloyd, *President*
Jerome Gober, *Secretary/Treasurer*

Services: rejuvenation and scratch-removal of
used, damaged 8mm, 16mm and 35mm motion
picture negatives and prints; distribution and in-
spection.

**VACUUMATE CORPORATION**

427 West 42nd Street, New York, N.Y. 10036
Phone: LO 4-1586 7 AC: 212

Year of Incorporation: 1947

Samuel H. Bunchez, *President*

Services: inspecting, cleaning, repairing, rejuve-
nation, scratch removal, cutting and canning of
filmstrips, breakdown of TV commercials, pack-
ing and shipping of filmstrips and motion pic-
tures; film preservation Vacuumate Process;
"No-En" film treatment.

**FILM STORAGE
AND HANDLING SERVICES****AFP DISTRIBUTORS, INC.**

1540 Broadway, New York, N.Y. 10036
Phone: 552-1900 AC: 212

Robert Gross, *President*
Sheldon Abromowitz, *Vice President*
Lawrence A. Glesnes, *Secretary*
Howard Lesser, *Board Chairman*
Harvey Hecker, *Agency Liaison*
John Wengen, *Agency Liaison*
Murray Kahn, *Agency Liaison*
Meyer Reinish, *Agency Liaison*
Harriet Hester, *Director-TV Activities*
Barbara Brazong, *Office Manager*

Services: preparation and distribution of film and
videotape commercials; all print services; full
post-production facilities; editing; film and
video-tape storage; negative and positive cutting
rooms; projection rooms. Additional storage
vaults in AFP Film Exchange, Ft. Lee, N.J.
Other facilities in Hollywood.

CHESTER B. BAKER SERVICE

154 South Larchmont Blvd., Los Angeles,
California 90004

Phone: (213) 935-8611

Chester B. Baker, *Owner*

Services: Rental-repair Movielas-Synchronizers-
Tape Splicers-Sound Readers 16 and 35mm.

BEKINS FILM CENTER

1025 N. Highland Ave., Hollywood, Cal.
90035

Phone: 466-9271 AC: 213

Year of Organization: 1958

Joseph C. Raymond, *Director*

Services: complete library services, storage and
cataloging of production and point materials.
Immediate reference service; shipping and re-
ceiving worldwide. Special nitrate vaults includ-
ing continuing daily inspection.

BONDED SERVICES

A Division of Novo Industrial Corporation
733 Third Avenue, New York, N.Y. 10017
Phone: (212) 661-7600

Branches: 160 E. Illinois St., Chicago, Ill.
Phone: 467-1466 AC: 312. Carolyn Chinn,
Manager; 5290 Santa Monica Blvd., Los
Angeles, Calif. Phone: OL 4-7575 AC: 213.
Stanley Halperin, *Vice President-Manager*.
Canada: Bonded Services International, 15
St. Mary Street, Toronto, Ontario.
Phone: WA 5-2826, Harold J. Eady, *Vice
President and General Manager*.

Bonded Services International, NV. The
Freeport Building, Schiphol Airport, Am-
sterdam, Holland. David Frost, *Managing
Director*

Bonded Services International, S. A. de C.V.
Dr. Rio de la Loza 225, Mexico 7, D.F.,
Mel Giniger, *General Manager*

Bonded Services International Pty. Limited
13-17 Cleg St., Artarmon, Sydney, N.S.W.,
Australia. John Tyson, *Gen. Manager*

Bonded Services International (Hong Kong)
Pty. Ltd., 22B Godown, Canton Road,
Kowloon, Hong Kong. Philip Chu, *Man-
ager*

Continued on next page

FILM STORAGE AND HANDLING SERVICES

Ira S. Stevens, *President*
Emanuel Kandel, *Executive Vice President*
Donald M. Hine, *Vice President, Sales & Marketing*
Robert Rawson, *Vice President, Operations*
Phil Teneriello, *Mgr., TV Program Service*
Len Kaiser, *Comptroller*
Aaron Ray, *Office Manager*

BONDED STORAGE

Bonded Park, 550 Main Street, Ft. Lee, N.J.
Phone: JU 6-1030

Jim Stone, *Vice President*
Ed Hoey, *Mgr., Storage Services*
Lou Falkoff, *Mgr., Theatrical Distribution*

Services: film distribution, inspection, repair & rejuvenation, cleaning, scratch removal, commercial insertion, storage, print procurement, shipping, editing. **Storage Facilities:** standard, air conditioned, humidity controlled, refrigerated vaults at all sites: maximum security, optimum environmental storage available in Wichita underground site.

PRODUCERS FILM CENTER

(A Division of Producers Photo Labs., Inc.)
945 North Sycamore, Hollywood, California
90035
Phone: (213) 656-1061

Nick Muskey, *Manager*

Services: Complete library services, storage and cataloging of materials, shipping and receiving, inspection, film treatment and rejuvenation.

RELEASE PRINTS, INC.

35 West 45th Street, New York, N.Y. 10036
Phone: (212) 552-5600

Date of Incorporation: 1955

Lawrence Plastrik, *President*
Michael J. Calamari, Jr., *Treasurer*
Morris Albenda, *Secretary*

Services: Print procurement and distribution.

REGISTERED FILM STORAGE, INC.

1430 Bergen Blvd., Fort Lee, N.J. 07024
Phone: 947-5300 AC: 201

Year of Incorporation: 1962

Robert B. Pell, *President*

Services: de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries at no charge.

TELEPRINT OF CHICAGO, INC.

15 East Erie, Chicago, Illinois 60611
Phone: (312) 757-3022
Cable: 910-221-1339
6043 Hollywood Blvd., Hollywood, California
630 Ninth Avenue, New York, N.Y.

Maurice Shapiro (California)
Richard Saiewitz (New York)
Russell Rasmussen (Chicago)

Services: Film storage, handling service, slide duplicating and 1/4 inch tape duplicating, print procurement and distribution. 16mm & 35mm projectors, & interlock- Screening Conference room.

MUSIC FOR THE FILM

BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610
Phone: WH 4-2752 AC: 312

Year of Organization: 1956

Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio; music library. Narration recording to picture; editing; slidefilm recording, tape duplicating.



CAPITOL PRODUCTION MUSIC (CAPITOL RECORDINGS)

Hollywood & Vine, Hollywood, Calif. 90025
Phone: HO 2-6252 AC: 213

Cable: CAPRECORD

Year of Organization: 1955

Ole Georg, *Manager*
Kay Carlson, *Assistant*

Services: source of the Hi-Q music library for film scoring. Available on lease basis throughout U.S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.

CHAPPELL MUSIC LIBRARY

117 West 46th St., New York, N.Y. 10036
Phone: 765-1742 AC: 212

Bernard Rubinstein
Harvey Kugler

Services: Complete music scoring services and sound effects. Music track preparation and mixing on 16mm, 35mm and quarter-inch tape.

CINEMUSIC, INC.

353 W. 57th St., New York, N.Y. 10019
Phone: PL 7-3795 AC: 212

Date of Organization: 1949

Joan Barry, *Manager*

Services: Background music libraries in many varied fields. Mood music on disc and tape. Miniature libraries in Sets of 20 L.P.'s. Sets #1, #2 & #3 available now. Libraries for lease.



CORELLI-JACOBS FILM MUSIC, INC.

25 West 45th St., New York, N.Y. 10036
Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*
Alfonso Corelli, *Vice President*
Morris Goldstein, *Music Editorial*
Dan Barrie, *Music Editorial*

Services: create music and sound effects scores for films and slidefilms from own music library. Also lease background music library on disc or 1/4" tape.

STEVE COVELLO

693 West Nyack Road, West Nyack, N.Y.
10994

Phone: 355-0608 AC: 914

Steve Covello, *President*

Services: Specializing in the production of original scores for industrial, documentary and educational films.

DEWOLFE MUSIC LIBRARY

25 West 45th Street, New York, N.Y. 10036
Phone: (212) 586-6673

Date of Incorporation: 1951

Fred Jacobs, *President*
Dan Barrie, *Vice President*
Morris Goldstein, *Vice President*

Services: Music library, recording specifically for TV-Radio commercials and all types of film and slidefilms. 438 page cross-classified catalog. Available listing recordings on disc and 1/4" tape. Exclusive distributor is Corelli-Jacobs Films Music, Inc.

SAM FOX FILM RIGHTS

1541 Broadway, New York, N.Y. 10023
Phone: Circle 7-3590 AC: 212

Cable: SAMIFOX

Year of Organization: 1930

Frederick Fox, *Vice President*
Howard Lerner, *General Manager*
Midwest Representative: Esther Frank, SS
North Woodward, Birmingham, Michigan
45009

West Coast Representative: Harry Fox, Jr.
1650 Vine St., Hollywood, Calif. 90028

Services: comprehensive libraries of recorded background music available on record and tape creation of original music scores. Catalogs on request.

H-R PRODUCTIONS, INC.

121 West 45th St., New York, N.Y. 10036
Phone: 246-5133 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*

Services: background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

MUSIC FOR FILMS, INC.

49 West 45th St., New York, N.Y. 10036
Phone: Circle 7-3577 AC: 212

Herman Fuchs, *President*

Services: supply and edit music and sound effects for films and tv commercials.

DICK LAVSKY'S MUSIC HOUSE INC.

501 Fifth Avenue, New York, N.Y. 10017
Phone: 661-6370 AC: 212

Richard Lavsky, *President*
Phyllis Lavsky, *Secretary*
Neil Reshen, *Treasurer*

Services: Comprehensive music and sound effects service for TV, radio, films. Original score and or contemporary library music creatively edited to specific requirements. Transfer facilities. Specialize in exclusive VTR post-synchronous sound effects scoring.

Facilities: Complete sound editing facilities Narga & Ampex 1/4" recording equipment, Westrex 35mm magnetic film recorder, Fairchild disc cutter, video tape recorder.

MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019
Phone: Circle 6-4657 AC: 212

Year of Organization: 1937

Theresa M. Craig
George H. Craig

Services: music scoring for motion pictures and television from music library; editing.

MUSICUES CORPORATION

117 W. 46th St., New York, N.Y. 10036
Phone: 765-1742 AC: 212

Bernard Rubinstein, *President*
Harvey Kugler, *Secretary-Treasurer & Gen'l Mgr.*
Melvin Kaiser, *Vice President*

Services: Music library and sound effects; production services; complete recording facilities including 16mm, 35mm dubbers, projection and interlock system, tape duplication, both quarter-inch and cassette; cartridge pulsing and winding; complete mailing services.

**MUSIFEX, INC.**

45 West 45th St., New York, N.Y. 10036
Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958
E. Robert Velazco, *President*
Alan Cagan, *Secretary*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order, transfer facilities. Low cost music library for lease.

SIRI MUSIC, INC.

One Towne Road, Boxford, Mass. 01921
Phone: 887-8435 AC: 617

Robert R. Way, *General Manager*

Services: Producers of scores for commercials, angles, station logos and complete film scores. Maintains both library music and complete recording facilities.

TRF MUSIC, INC.

501 Madison Avenue, New York, N.Y. 10022
Phone: (212) PL 3-3234

Date of Incorporation: 1958

Louis Nurko, *President*
Albert Vaoder Molen Jr., *Vice President*
Alexander Semmler, *Musical Director*

Services: Mood music and sound effects for television and films.

**THOMAS J. VALENTINO, INC.**

150 W. 46th St., New York, N.Y. 10036
Phone: CI 6-4675, 6 AC: 212

Year of Organization: 1932

Thomas J. Valentino, *President*
Robert T. Valentino, *Vice President*
Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (videotape); production departments for tv, newsreels, theatrical productions and film releases, etc. available on records and tape.



This symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference elsewhere in this Buyer's Guide.

SOUND RECORDING**AERCO**

Box 171, Pennsauken, New Jersey 08110
Phone: 663-8154 AC: 609

Services: Magnetic sound striping 8mm, super 8mm and 16mm.

ARTSCOPE, LTD.

310 West 53rd Street, New York, N.Y. 10019
Phone: (212) 265-7420 or 265-9727
Branch office: 53-C Satellite Town,
Gujranwala, W. Pakistan

Date of Incorporation: 1964

Amin Qamar Chaudhri, *President, Producer-Director*
Ginnie L. Music, *Secretary, Associate Producer*
Martin L. Andrews, *Prod. Manager*
J. Kelly, *Editing Department*
Chirag Uddin, *General Manager (Pakistan)*

Services: Complete facilities for the production of features, documentaries, public relations, commercial and educational films. Facilities include: Complete recording and transfer service 16/35mm Interlock screenings and fully equipped editing rooms. Complete production and distribution services in India-Pakistan.

AUDIO EFFECTS COMPANY

1600 N. Western Ave., Los Angeles, Cal.
90027

Phone: HO 9-3692 AC: 213

Budd Tollefson, *Owner*
Austin Beck, *Owner*

Services: complete sound recording services; 16mm, 35mm, 1/4" re-recording.

AUDIO TECHNIQUES INC.

12 East 46th Street, New York, N.Y. 10510
Phone: (212) 697-7247

Date of Incorporation: 1960

Howard M. Lawrence, *President*

Services: Narration and music recording, transfers to 16/35mm mag. disc cutting. Filmstrip and motion picture sound. Imagination. Music, voice studios, disc cutting room, magnetic film dubbers, studio and remote recording machine.

**CINE MAGNETICS, INC.**

520 N. Barry Ave. Mamaroneck, N.Y. 10543
Phone: (212) MU 2-2750, (914) 695-3434

Year of Incorporation: 1961

Edgar Schuller, *Vice President & Genl. Mgr.*
Dan Stevens, *Production Manager*

Services: Super 8 Sound by magnetic Stripe, Super 8 Sound by Optical Track, Super 8 Silent, Regular 8 Sound by Magnetic Stripe, Regular 8 Silent, 16mm Negatives, Masters, Intermediates and sound negatives. Eastman Color Negative/Positive and Color reversal printing. 16mm release printing, 16mm Magnetic Striping, 16mm dubbing onto striped prints.

CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N.Y. 10036
Phone: JU 2-3745 AC: 212

Henry Markosfeld
John Lewis
Vincent Pizzo

Services: sound recording. Optical and magnetic recording facilities. Mixing with 12 channel reversing system. Specializing in film transfers to and from all media.

CINESOUND COMPANY, INC.

915 N. Highland Ave., Hollywood, Cal. 90038
Phone: HO 4-1155 AC: 213

Rose Layos Green, *President*
Austin Green, *Vice President*
William A. Layos, *Secretary*
Irv Nafshun, *Chief Re-recorder*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

COLUMBIA RECORD PRODUCTIONS

49 East 52nd St., New York, N.Y. 10022
Phone: 765-4321 AC: 212

Calvin Roberts, *Vice Pres./General Manager*
Ton Van Gessel, *Mgr. National Sales*

Branch Offices: 630 N. McClurg Court, Chicago, Ill. 60611, WH 4-6000, Richard Hutter, *Account Executive*; 6121 Sunset Blvd., Hollywood, California 90028, HO 6-2451, Michael Coolidge, *Manager, West Coast Sales*; 2990 West Grand Blvd., Detroit, Michigan 48202, TR 1-6100; 804 16th Ave., South, Nashville, Tennessee 37203, 255-0371, Cecil Scaife, *Account Executive*.

Services: Recording studios as listed above; music library; sound effects; and custom record pressing.

E M C CORPORATION

(Universal and Rodio Recorders Division)

7000 Santa Monica Blvd., Hollywood, California 90035
Phone: HO 3-3252 AC: 213

David Feinberg, *President*
Jerome Greenfield, *Vice President*

Services: film, tape and disc recording services; motion picture scoring; slidefilm recording; mastering and processing; three track and four track stereo capabilities; 16 and 35mm wild film recording, 16mm projection facilities; personnel and facilities cleared for classified work.

FILMSOUNDS, INC.

128 East 41st Street, New York, N.Y. 10017
Phone: (212) 867-0330

Date of Incorporation: 1956

Norman Kasow

Services: music, sound effects, sound editorial services.

FINE RECORDING, INC.

115 W. 57th St., New York, N.Y. 10019
Phone: CI 5-6969 AC: 212

C. Robert Fine, *President*
George Piros, *Vice President*

Services: sound recording for motion pictures, tv, radio and phonograph industries. Film mixing, transfer, optical negatives, editing, dubbing, mastering and pressing facilities. Tape duplication.

Continued on next page

SOUND RECORDING

GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Cal. 90038
Phone: HO 9-7221 AC: 213

Year of Organization: 1937
R. G. Goodwin, *President*
Joseph D. Kelly, *Vice President and Chief Engineer*
Tom T. Kobayashi, *Treasurer*
Jack Phillips, *Scheduling & Sales*
Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final 35 and 35/32 optical negative recording.

GOTHAM RECORDING CORPORATION

2 W. 46th St., New York, N.Y. 10036
Phone: JU 6-5577 AC: 212

Herbert M. Moss, *President*
Robert Volkell, *Vice President & Gen. Mgr.*
Richard M. Stone, *Director of Sales*

Services: live and recorded music scoring; tape and film editing, 16 and 35mm projection; mag transfer; "instant search" music and effects libraries.

MAGNETIC TAPE TRANSFER, INC.

4919 North Clark Street, Chicago, Ill. 60641
Phone: (312) 275-4636

Mitchell Heller, *President*
L. S. Toogood, *Vice President*

Services: tape duplication, cartridge loading, tape mastering, signal insertion, editing, music library, sound effects, tape loading.

MANHATTAN AUDIO COMPANY, INC.

460 West 54th Street, New York, New York 10019

Phone: PL 7-9800 AC: 212
Branch offices: 17 East 45th St., New York, N.Y. 10017
Phone: (212) PL 7-9800

Melvin L. Gold, *President*
John J. Gordon, *Vice Pres. & Studio Manager*
James A. Gleason, *Vice-Pres., in charge of Production*
Louis J. Maltese, *Sales Manager*
William Macy, *Studio Manager*

Services: motion picture and tv sound recording; transfer, including optical; dubbing; scoring; 35, 35/32 mm and 16mm optical negative recording.

NATIONAL RECORDING STUDIOS, INC.

730 Fifth Avenue, New York, N.Y. 10019
Phone: (212) PL 7-6440
Branch Office: 33 West 42nd Street, New York, N.Y.

Date of Incorporation: April 1959

Harold W. Lustig, *President*
Irving Kaufman, *Vice President*
Carl Lustig, *Vice President*

Services: recording studios for music and pictures, all audio recording including magnetic and optical.

OLMSTED SOUND STUDIOS, INC.

1 East 54th Street, New York, N.Y. 10022
Phone: (212) 751-0890

Date of Incorporation: 1954

Richard B. Olmsted, *President*
Arthur Shaer, *Vice President*

Services: Recording-Tape, Disc or Film.

RCA CUSTOM RECORD SALES

155 East 24th Street, New York, N.Y. 10010
Phone: MU 9-7200 AC: 212

Contact: James L. Head

Branch Offices: 445 North Lake Shore Drive, Chicago 11, Ill., WH 4-3215; William Reilly, 500 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines, 6363 Sunset Boulevard, Hollywood, Calif., HO 1-8171; G. B. Bennett.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

RKO SOUND STUDIOS

A Div. of RKO-General, Inc.

1440 Broadway, New York, N.Y. 10018
Phone: LO 4-S000 AC: 212

John B. Hayes, *President*

Services: recording of sound for motion pictures, slide films, television and radio commercials including transfer, scoring, mixing, editing, re-recording. Also screening theater, 16 and 35mm projection, closed circuit TV, sound effects and music libraries, talent services, pressings, high-speed tape duplication, all types tape cartridge mastering and duplication.



RECORDED PUBLICATIONS LABORATORIES

Div. of Recorded Publications Mfg. Co., Inc.
1504 Pierce Avenue, Camden, New Jersey 08105

Phone: (609) 963-3000, (215) 922-8558

Year of Organization: 1948

Edward J. Goodman, *President*
David H. Goodman, *Executive Vice President*
Ernest W. Merker, *Vice President, Engineering*

Services: sound recording services for motion picture, filmstrip, audio-visual applications. Vast sound effects and music scoring libraries, film sound editing, mixing, scoring, mono and stereo disc mastering, pressings, high speed tape duplication, all automatic film advance synchronizing systems on tape, disc or cartridge. Client may submit tapes or be present for production. 16mm and 35mm interlock sound recording and mixing-6 channel. Three recording studios, 3 banks of Ampex high speed tape duplicators, Neuman-Westrex stereo disc cutting facility, special tape cartridge and cassette duplication facilities.

Special Services: preparation of sound tracks for motion picture and filmstrip entailing the entire production from client's script, including providing talent, music, effects, insertion of synchronizing tones.

RECORDING STUDIOS, INC.

1639 Broadway, New York, New York 10020
Phone: PLaza 7-S555 AC: 212

Year of Incorporation: 1958

Morton Schwartz, *President*
Alfred Markim, *Vice President*

Services: recording, mixing, post-synchronizing and transfer studios; music film scoring stage.

REEVES SOUND STUDIOS

A Division of Reeves Broadcasting Corp.
304 E. 44th St., New York, N.Y. 10017
Phone: OR 9-3550 AC: 212

Chester L. Stewart, *President*
John F. Vorisek, *Vice Pres. & Gen. Mgr.*
Richard J. Vorisek, *Vice President-Sound*
Robert W. Byloff, *Vice President-Video*

Audio Services: Motion picture and television sound recording and mixing and allied services. Film processing laboratory.

Videotape Services: Videotape recording, editing and mixing in black and white or high band color. Video tape duplicates and transfer of quadruplex and helical scan tapes; film-to-tape transfers and piggybacks; rental of Airmobile-Video° System for studio and location video production. Slow, reverse, fast forward and freeze frame video tape recording. 24-frame video tape recording system for film makers.

Specialties: Sound mixing with forward-reverse-overdub system; post sync sound looping with instant playback; multi-studio electronic editing and mixing of high-band color tape; color and black and white Videofilm° tape-to-film transfers.

SHELDON RECORDING STUDIOS, INC.

1725 North Wells St., Chicago, Ill. 60614
Phone: 664-7734 AC: 312

Jack S. Wiener, *President*

Services: TV sound recording; sound recorded on Ampex Broadcast Video tape (two-inch quadriplex) providing full time base stability for all special effects, edits, inserts, supers, dissolves, etc. Complete technical facilities with engineering personnel and loaner equipment provided. From story boards and rough scripts, test commercial is produced on videotape.

SOBIN CINEMA SOUND SERVICE

38-06 28th Street, Long Island City, N.Y. 11101

Phone: (212) 392-8954 or 458-9516

Date of Incorporation: 1956

Ben Sobin, *Owner-operator*

Services: Recording and transfer of 1/4", 35mm, 16mm, studio and location for motion pictures. Advanced techniques and equipment.

SONIC FILM RECORDING

1230 W. Washington Blvd., Chicago, Ill. 60607

Phone: CH 3-2600/4 AC: 312

Date of Organization: 1946

Jack H. Lieb, *President*
Warren H. Lieb, *Vice Pres./Production*
Don Richter, *Chief Engineer*
Chas. Kite, *Music Editor*
Bill Swauder, *Recordist*
Peggy Spillane, *Music Librarian*

Services: 16/35mm interlock screening and production; RCA optical recording; Neo-pilot, pilot tone, on Fairchild 14KC pulse Ranger Tone transfer & recording; recording to 35 or 16mm picture, loop racks, click tracks and interlock for picture and track available; 1/4" dubbing and mixing for slidefilms; Moviola editing available

or 35mm; 1/4" editing. Music recording studio, 40 with natural echo chamber; narration studio; music library and sound effects available.

SOUND STUDIOS, INC.

230 N. Michigan Ave., Chicago, Illinois 60601

Phone: 236-4514 AC: 312

Michael Eisenmenger, *President*
Larry Click, *Operations Manager*

Services: recording of sound for slidefilms, motion pictures, TV, radio—including signals, scoring, mixing, magnetic tape editing and sound effects; record pressing plant.

SPECTRA-SOUND, INC.

1110 Santa Monica Blvd., Hollywood, Calif. 90035

Phone: HO 2-6951 AC: 213

Paul Tayler, *President*
Ester J. Tayler, *Secretary*
Peter Leht, *Chief Engineer*

Services: 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35mm film; 35mm and 16mm film scoring, editing, dubbing and projection; location recording on 16mm film or 1/4" sync tape; Nagra tapes; script typing, duplication.

SYNCHRO-SOUND, INC.

18 West 45th Street, New York, N.Y. 10036
Phone: OX 7-2985 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*
Robert Scholp, *Editor*
Nish Werner, *Asst. Editor*

Services: music available on 35 magnetic or 1/4" disc. Transfer facilities including 35mm and 16mm magnetic, voice recording and dialogue direction; editing facilities for picture, music, effects; background music, original or stock.

TV RECORDERS

6054 Sunset Blvd., Hollywood, Calif. 90028
Phone: 469-8201 AC: 213

Virginia Aicholtz, *President & Manager*
James Aicholtz, *Vice-President*

Services: sound recording service from production through re-recording (dubbing) for motion pictures and TV. Magnetic transfer, RCA variable area optical transfer, transfer to 16mm and 35mm striped release prints.

TELESOUND STUDIO

296 Melrose, Hollywood, Calif. 90038
Phone: WE 1-5161 AC: 213

Clarence Thompson, *Owner*
Bertha Thompson, *Secretary-Treasurer*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

TODD-AO

2021 N. Seward St., Hollywood, Cal. 90038
Phone: 463-1136 AC: 213

Salah Hassanein, *President (N.Y.)*
Fred Hynes, *Vice President, General Manager, West Coast Studio*
Don Rogers, *Sales Manager, Magnetic Products*

Services: The Todd-AO System and sound services from 8mm through 70mm, 6 track. Full 65mm camera equipment. Magnetic film and tape products.

TOWNSEND PRODUCTION SERVICE, INC.

36 West 62nd St., New York, New York 10023

Phone: 246-3997 AC: 212

James H. Townsend, Jr., *President*
James R. Lee, *Vice President*
Harrison G. Platt III

Services: Complete motion picture sound recording studios — mixing — 10 channels, music and narration recording studios, transfers including 50 cycle, dubbing, sound effects looping, optical tracks. Editing pictures, sound, music, effects, negative cutting and laboratory contact.

Specialties: Assisting educational and in-plant film producers with complete production services and technical back-up.

UNITED COMMUNICATIONS CORPORATION

325 West Huron St., Chicago, Ill. 60610

Phone: 329-1242 AC: 312 Cable: UNICOM

William L. Klein, *Executive Producer*
Marilyn L. Friedel, *Executive Director*
Ursula Festag, *Asst. to Producer*

Services: Script-writing, technical and editorial services for motion pictures, slidefilms, radio & television. Production and direction assistance. Creative layouts (art/print). Presentations. Mailing and distribution. Sound production studios, tape/disc recording, record masters and pressing work. Shooting stage, music and sound effects libraries.

Specialties: Creative, technical, production assistance. Music/effects scoring. Sound track recording and duplication. Audio-visual presentations. Slidefilm recording and reproduction. Foreign language scripts and programming.

UNITED RECORDING ELECTRONICS INDUSTRIES

11922 Valerio Street, N. Hollywood, Calif. 91605

Phone: (213) 764-1500

A. N. English, *Vice President, General Manager*
Rolf Hertenstein, *Marketing Director*
Allen E. Byers, *Product Manager*

Services: Professional Audio Test Equipment for recording studios and broadcast stations.

UNITED RECORDING LABS, INC.

681 Fifth Avenue, New York, N.Y. 10022
Phone: (212) PL 1-4660

Date of Incorporation: 1945

George Adams, *President*
Anita Adams, *Treasurer*
Ed Sorensen, *Chief Engineer*
John Hawkins, *Devt. Engineer*

Services: TV and radio commercial-mixing-recording. Manufacturer of equalizers, control consoles, compressors, etc. for recording studio installations. Subsidiary United Research Lab.

UNIVERSAL RECORDING CORPORATION

16 E. Walton Place, Chicago, Ill. 60611
Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*

SOUND RECORDING

Mason Coppinger, *Vice President, Chief Engineer*

R. A. Weber, *Secretary, Treasurer*
John Brix, *Production Supervisor*

Services: location lip sync recording 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening; music scoring to picture or click track; transfers, 1/4" to 35 and 16mm, music scoring, narration, re-recording, projection, location equipment.

VARIETY RECORDING STUDIO

130 West 42nd Street (Room 856) New York, N.Y. 10036

Phone: (212) 594-7536

Date of Incorporation: April 1961

Warren Allen Smith, *President*
Fred Vargas, *Vice President*

Services: Tape duplication, phonograph records, recording, auditioning. Steinway piano, Hammond organ, Ampex and Scully tape recorders.

STOCK SHOT LIBRARIES

COLOR STOCK LIBRARY

Lem Bailey Productions

7934 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 654-9550 AC: 213

Lem Bailey, *President*
Berneice Davis, *Secretary, Treasurer*

Services: stock shots (16mm black & white, color, 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions; shoot to order in 16 or 35mm; educational film department.

STOCK SHOTS TO ORDER, INC.

550 Fifth Ave., New York, N.Y. 10036

Phone: CI 6-1626 AC: 212

R. A. Phelan, *President*
H. C. Miller, *Vice President*
Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order (rear projection plates, inserts, interviews, tv commercials, etc.); location filming; editing facilities.

FOTOSONIC, INC.

15 W. 64th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Services: 35, 16mm stock shots in color & black & white, catalog available; stock shots to order; research.

(see complete listing under Editing Services)

STOCK SHOTS, INCORPORATED

333 West 52nd St., New York, N.Y. 10019

Phone: JU 2-6185 AC: 212

Maurice Zouary, *contact*

Services: libraries include NBC News, National Association of Manufacturers, Miles Library, Films for Industry Color Library, also various production libraries.

(Continued on next page)



UNITED AIR LINES (Publicity Department)
626 Wilshire Blvd., Suite 804, Los Angeles,
California 90017
Phones: 482-3620 AC: 213 (Los Angeles);
922-5225 (New York City); 726-5500
(Chicago); 737-6830 (Washington, D.C.)

Services: stock footage: jet, piston, historical, in-flight, airport scenes; catalogs available.

TITLES FOR THE FILM

CE-EL MOTION PICTURE & T.V. TITLING SERVICE

160 West 46th Street, New York, N.Y. 10036
Phone: (212) Circle 6-6585

Date of Incorporation: October 1956

Victor Lasar, *Art Director*
George Zamrut, *Technical Advisor*
Al Wexler, *Artist & Letterer*

Services: Hand drawn exploration titles for trailers and credit titles.



CINEMA RESEARCH CORP.

6860 Lexington Ave., Hollywood, Cal. 90038
Phone: (213) 461-3235

(Complete listing under Film Labs)



CONSOLIDATED FILM INDUSTRIES Title & Optical Division

959 Seward St., Hollywood, California 90038
Phone: (213) 462-0881 Telex: 06-74257

Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: animated, hand-lettered and photo-composed motion picture titles; titles for television, filmstrips, slides; typographic consultation.

(see complete listing under Film Laboratories)

FILM EFFECTS OF HOLLYWOOD

1153 N. Highland Ave., Hollywood, Calif.
90038

(see complete listing under Effects/Opticals)

HOT PRESS COMPANY

2 W. 46th St., New York, N.Y. 10036
Phone: Circle 5-6350 AC: 212

Rud Wyckoff, Bob Foster

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.



KNIGHT STUDIO

159 E. Chicago Ave., Chicago, Ill. 60611
Phone: SU 7-5069 AC: 312

Date of Organization: 1942

Ivend H. Krohn, *Owner, Manager*
Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.



KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036
Phone: CO 5-2080 AC: 212

Year of Organization: 1938
George A. Mayer, *President*

John O'Connor, *Vice President*

Services: Professional typographers and hot-press craftsmen for motion pictures, filmstrips, presentations, art overlays, comprehensives and production proofs. More than 1000 alphabets. C & P, Kensol, Kraus and Vandercook presses.

KEITH LaBAR

179 N. Martel Ave., Los Angeles, Calif.
90036

Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.

PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, Calif.
90038

Phone: (213) 464-0121

Date of Organization: 1925

Gordon R. Hubbard, *Executive Vice President & General Manager*
Ben Krasnow, *Art Director*
Charles McKimmon, *Animation Director*

Services: Titles, optical effects, inserts, animation, special effects in 16/35/65mm.



QQ MOTION PICTURE AND TELEVISION TITLES

247 W. 46th St., New York City, N.Y. 10036

Phone: CI 7-2126 AC: 212

Date of Organization: 1915
Irving Sheib, *Supervisor*
Clyde Strohsahl, *Art Director*
Julius Eisenberg, *Production Manager*
Marc B. Sheib, *Asst. Production Mgr.*

Services: main and credit titles, printed or hand lettered and photographed, artwork, for animation, television, slides, supers, flips. Filmstrips—complete or any part thereof. Hot press equipment with 3000 fonts of type on premises for printing in white or color on clear cells, cards or coloraid. Rapid delivery of titles on cards or film and also slides for industrial or TV use including all artwork and lettering.

TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640
Phone: RA 8-4821 AC: 312

Boots Soice, *Owner*

Services: titles for 8mm-16mm film and 2x2 slides. Also Super-8mm.



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

SPECIAL FILM SERVICE

Editor's Note: Listings in this section include those firms of highly specialized production activities and those providing a wide variety of services, including repairs, rentals, stages, payroll, insurance, projection and technical production services.

ALLIED AUDIO VISUAL SERVICES

3822 North Lincoln Avenue, Chicago, Ill.
Phone: (312) GR 2-1995

Services: Rental of projection equipment
Rear projection and remote controls a special

CINEVISION ENTERPRISES

P.O. Box 310, Springfield, Pa. 19064
Phone: (215) 544-4444

Date of Incorporation: January 1968

Paul A. Litecky, *Executive Producer*
Harry Cannon, *Production Manager*
Felice Litecky, *Office Manager*

Services: Film communication services; industrial, educational and promotional film production; TV commercials; filmstrips. Sales promotion and employee/customer training film. Arriflex and Cine special cameras; complete underwater equipment including cameras, lighting and recording equipment; location sound recording equipment. Contract lessee of sound stage and studio installation.



CONSOLIDATED FILM INDUSTRIES Filmstrip Dept.

959 Seward St., Hollywood, California 90038
Phone: (213) 462-0881 Telex: 06-74257

Cable: CONSOLFILM

Dale Tate, *Manager, Title & Optical Division*

Services: rephotographing of transparencies, flat art (reflection copy), overlaid material, small dimensional objects, to create filmstrip negative.

(see complete listing under Film Laboratories)

CREATIVE ARTS STUDIO, INC.

814 H St., N.W., Washington, D.C. 20001
Phone: 737-0302 AC: 202

Services: Three Oxberry camera stands; script art and sound; promotion and distribution.
(see complete listing under Animation Services)

HAL DENNIS PRODUCTIONS

6314 La Mirada Avenue, Hollywood, California 90038

Phone: (213) HO 7-7146

Harold J. Dennis, *President*

Services: Film handlers, laboratory facilities and services, editing, producer of film/tape, spot commercials, series, and features and industrials



FBL FILM EXPEDITING

12 E. 46th St., New York, N.Y. 10017
Phone (212) 697-1377

Frank B. Lieberman, *President*
Fred Olmstead, *Vice President*

Services: 35mm, 16mm and 8mm film expediting and editing.

FILM SALVAGE COMPANY

3602 S. Crenshaw Blvd., Los Angeles, Calif.
90016

Phone: 731-2349 AC: 213

Cable: FILMSCRAP

Jan Friedman, *President*
Barry M. Stultz, *Exec. Vice President*
Lawrence M. Friedman, *Western Plant Mgr.*
Lionie M. Allen, *Eastern Plant Mgr.*

Services: Purchase all types scrap film; sell re-
timed magnetic film and used reels and cases;
certificate of destruction of film upon request.

GENERAL MEDIA ASSOCIATES, INC.

230 North Michigan Avenue, Chicago, Ill.,
60601

Phone: (312) 752-6766

Earl Glickman, *President*
Jeff Smith, *Vice President*

Services: Production of radio and television pro-
gramming, and educational materials. Medical
object matter.

SAUL KORNRICH & SONS, INC.

Pan Am. Bldg., 200 Park Ave., New York,
N.Y. 10017

Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*
Matthew R. & Morton A. Kornreich, *V-P's*

Services: fire insurance; specialists in all forms
insurance for tv and film producing com-
panies.

LANCE STUDIOS

151 West 46th Street, New York, N.Y. 10036
Phone: (212) JU 6-4233

Date of Incorporation: February 1948

David Wasserman, *Producer*
Amador Chadez, *Producer*
Doris Rontowsky, *Art Director*

Services: Production of sound filmstrips, slides
and films. Slide-mation technique, three dimen-
sional models and props for TV commercial,
press meeting, industrial shows. Art and Pro-
duction studios.

LLOYD'S CAMERA EXCHANGE

1612 Caluenga Blvd., Hollywood, California
90025

Phone: (213) HO 7-3563

Date of Incorporation: July 1954

Lloyd Berman, *President*
Florence Berman, *Treasurer*
Mustafa Amier, *Manager*

Services: Sales and rental motion picture equip-
ment. Motion picture camera. Generator D.C.
and studio lights. 300 and 750 AMP D.C. gen-
erator trailer and 1000 and 1500 AMP D.C.
generator trucks.

MOTION PICTURE CAMERA SUPPLY, INC.

424 West 49th Street, New York, N.Y. 10019
Phone: (212) 556-3690

Date of Incorporation: 1964

Al Nathanson, *President*
Jack Goldman, *Vice Pres. and General Mgr.*
Len Nedlin, *Secretary and Legal Advisor*
Gerald Sappe, *Technician*

Services: Rentals, leases, sales. Closed circuit
cameras, lights, sound, grip.
and VTR, audio-visual equipment. 16/35mm

MOTION PICTURE PAYROLL SERVICES

650 North Bronson Avenue, Hollywood,
Calif. 90004

Phone: (213) 466-3111

Date of Incorporation: March 1968

Marcial Caceres, *Owner*
Hernan Caceres, *Partner*

Services: Payroll services and production man-
agement, payroll of the motion picture industry.
All required office equipment and three trans-
portation units for "to and from location trips".

NEPTUNE CORPORATION

35 West 45th Street, New York, N.Y. 10036
Phone: (212) 765-4755

Date of Incorporation: February 1966

Sheldon Kaplan, *President*
Anton Weber, *Technical Director*

Services: Manufacturing and repairs of motion
picture equipment, sales and rentals of motion
picture equipment. Complete machine shop
for production and custom manufacturing. Spe-
cialists in laboratory chemical circulation prob-
lems and compressed air and vacuum problems.

OLYMPIC FILM SERVICE

161 West 21st St., New York, N.Y. 10011
Phone: 675-0211 AC: 212

Walter J. Carroll, *President*
Sonia Katz, *Head Publication Services*
William Starika, *Marketing Director*
Roger Texier, *A-V Book Sales*

Services: Audiovisual consultants and agents for
visual aids in business and education; research
and reference library, film inspection, editing,
art work and transparencies, motion picture pro-
duction; film library maintenance and distribu-
tion. Publishers of FilmFax Profiles and Film-
Fax Digest (data sheets on available films from
all sources); film searches and bookings; audio-
visual text and reference books (A-V Book
Sales Division). Publishers of OLYMPIC
TRAINING FILM PROFILES & DIGEST.

Specialties: personnel training, business educa-
tion and sales.

PHOTO EQUIPMENT REPAIR CO.

1697 Broadway, New York, N.Y. 10019
Phone: (212) JU 2-4079

Date of Incorporation: October 1963

Roy Rothstein, *President and Owner*

Services: Repair on all types of motion picture
and photographic equipment. Exposure Meter
repairs and calibration, (largest meter repair
shop in the U.S.) Using a photometric Optical
bench for the calibration of all meters. Have a
complete machine shop for building equipment.
A complete sound department for the repair
and servicing of sound projectors, tape record-
ers and hi fi equipment.

PROJECTION SYSTEMS, INC.

202 East 44th Street, New York, N.Y. 10017
Phone: (212) MU 2-0995

Branch Office: 50 North Barry Avenue, Ma-
maroneck, N. Y.

Date of Incorporation: 1961

Everett C. Hall, *President*
Allan A. Armour, *Vice President-General
Manager*
Howard Krugman, Herb Eisenberg, Bill
Saunders, *Sales Reps.*

SPECIAL FILM SERVICES

Services: Sell, rental, service and systems of
audio visual equipment, video tape equipment
and all related accessories. Rental stock of over
400 Fairchild Projectors.

PRODUCERS RENTAL CORPORATION

21 West 46th St., New York, N.Y. 10036
Phone: CO 5-2918 AC: 212

Francis Romero, *President*
Ralph Pardula, *Secretary/Treasurer*

Services: Rental of cameras, lighting, sound,
microphone and all location equipment. Also
rent a complete line of editorial equipment.

F. K. ROCKETT PRODUCTIONS, INC.

5451 Laurel Canyon Blvd., North Hollywood,
Calif. 91607

Phone: (213) 464-3183

Date of Incorporation: 1924
Thomas H. Cole, *President*
Dixon Dem, *Treasurer*
Jay Price, *Sales Manager*

Services: All motion picture and slide film ser-
vices, industrial public image, commercials. 16
& 35mm Arri, 16 Eclair, complete sound ser-
vice.

ROLAB STUDIOS

(Div. of McLaughlin Research Corp.)

Walnut Tree Hill, Sandy Hook, Conn. 06482
New York Phone: (212) YUkon 9-1754

New York Production Affiliate:

MRC FILMS, INC.,

71 W. 23rd Street, New York, N.Y. 10010

Charles H. McLaughlin, *President*
Lawrence Mollot, *Executive Producer*
Harry Roger, *Technical Consultant*

Services: complete and partial production, as-
sistance to other producers utilizing our facili-
ties; camera and sound; sound stage for rent;
specialists in highly technical and scientific cam-
era work; scientific laboratory for time lapse,
biological and engineering research; consulting.

DANNY ROUZER STUDIO

7022 Melrose Avenue, Hollywood, Califor-
nia 90035

Phone: (213) 936-2494

Date of Incorporation: August 1949

Danny Rouzer, *Owner*

Services: Complete 16mm production services
for TV, kinescopes, pilot films, screen tests,
industrial and educational film. Sound stage,
lights, camera equipment, sound equipment,
projection facilities. Complete editing facilities.

JULES RACINE & COMPANY, INC.

521 Fifth Avenue, New York, N.Y. 10017
Phone: (212) 657-3060

Date of Incorporation: 1947

Roger B. Smith, *Vice President*
Morgan F. Smith, *President*

Services: Film stop watches for 16 and 35mm.

RAMPART STUDIO

2625 Temple St., Los Angeles, Calif. 90026
Phone: 385-3911 AC: 213

Date of Organization: 1954

W. T. (Ted) Palmer, *Studio Manager*

Facilities: full Hollywood production services
(synch stage sequences, etc.) on sub-contract to
business-film producers. Studio rental (The Par-
thenon and Wolff stages) and contract crews.

(Continued on next page)

SPECIAL FILM SERVICES

ROSS-GAFFNEY, INC.

21 W. 46th Street, New York, N.Y. 10036
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*
James Gaffney, *Secy-Treas.*
Walker Nolan, Tony Whiting, *Sound Effects*
Daniel Pemky, Lawrence Kogen, Joe Lesko,
Music
Al Romero, Nelson Silva, Mike Spera, Ralph
Pordula, *Rentals*

Services: producers service organization supplying preproduction and post production services: film editing, music library, sound effects, equipment rental. Editing rooms, sound studio for transfers, mixing, reversing interlock up to 12 tracks.

STAGE 2

5642 Dyer, Dallas, Texas
Phone: EMERSON 3-0154 AC: 214

Facilities: Stage 2 is a new 6,500 square-foot, air-conditioned film production facility with a 5,000 sq. ft. air-conditioned sound stage, 2,400 amps of electrical power; complete lighting facilities. Available to motion picture producers on a rental basis, with or without 16 and 35mm camera equipment and/or technicians. Stage 2 has its own adjacent warehouse facilities for set construction, special effects, prop storage and shops as well as an adjacent private parking lot.

Ownership: principals of Stage 2 are all executives of Bill Stokes Associates, Inc. although the new facility has been organized as a separate, closed corporation. Talent listings in area readily available.

BILL STOKES ASSOCIATES

5527 Dyer St., Dallas, Texas 75206
Phone: (214) 363-0161

Bill Stokes, *President*
Johnny Beasley, *Vice President*
Sherald Brownrigg, *Production Mgr.*

Services: Equipment rentals, complete producer services, air conditioned sound stage, sound recording and filmstrip and slide production.

STUDIO CITY, INC.

N.E. 151st St. & 19th Ave., North Miami,
Florida
Phone: 949-3544 AC: 305

David L. Brady, *Chairman of Board*
Arnold O. Leeds, *President*
Paul L. Jacobson, *Executive V.P. in charge*
of production (NYC)
Costel B. Crozea, *Head, Special Effects*
Robert Demme, *Public Relations Director*

Facilities: Two large sound stages (125 x 80-foot w/40-ft. ceilings); one has dry pit 30 x 30 ft.; one with wet pit, 18 x 4 ft. for miniature water sequences. Main stages flanked by modern executive office suites; conference room; rehearsal room; dressing and wardrobe rooms; makeup and hair-dressing depts.; camera room and darkroom. Two smaller stages; one measuring 80 x 40 feet with 30-foot ceiling; has permanent "eye" for backgrounds. Studio City area has

Capital Film Laboratories facility adjacent. New York office recently opened with Paul L. Jacobson in charge (see Red Book).

TYLER CAMERA SYSTEMS

6335 Homewood Avenue, Hollywood, California 90025
Phone: (213) 466-1666
127 East 59th Street, New York, N.Y. 10022
Phone: (212) 765-2540
Box 23904, Ft. Lauderdale, Florida 33307
Phone: (305) 566-4508
303-305 Cricklewood Broadway Edgware Rd., London, N.W. 2, England
Phone: (01) 452-0123

Peter Pascal, (Hollywood)
Art Bass (New York)
John Robertson (Ft. Lauderdale)

Services: Furnish 16, 35, and 70mm Tyler Helicopter Cameramounts; installation and rental of equipment; plus experienced aerial cameraman if required.

TALENT AGENCIES

FIFI OSCARD AGENCY LTD.

15 East 48th St., New York, N.Y. 10017
Phone: 421-4650 AC: 212

Fifi Osgard, *President*
Martin Cage, *Managing Director*
Sybil Trent, William Clinton, Mimi Kelly,
Associates
Robert Hannan, *Business Manager*

Services: Casting consultants and artists and authors' representatives for stage, films and television — representing performers, announcers, narrators, directors, choreographers, writers and designers.

PREVIEW THEATERS

CINE METRIC TREATRE CORP.

35 West 45th Street, New York, N.Y. 10036
Phone: (212) 582-5600

Date of Incorporation: 1958
Lawrence Platrik, *President*
Michael J. Calamari, Jr., *Treasurer*
Morris Albenda, *Secretary*

Services: Screening, 2 Simplex projectors, Xenon lamps, 16mm Siemens projector.

PARK AVENUE SCREENING

(Subsidiary Levin-Townsend Computer Corp.)

445 Park Avenue, New York, N.Y. 10022
Phone: (212) 581-7876, 7877

Carol N. Parks, *President*
Isabella P. Maguire, *Manager*
Frank Cahill, *Projectionist*

Services: 42-seat theater for 16 and 35mm; elevated stage for demonstrations, meetings, auditions, etc.



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PREVIEW THEATER, INC.

1600 Broadway, New York, N.Y. 10019
Phone: CI 6-0565 AC: 212

William B. Gullette, *President*
Mort Hartung

Services: Rental of screening rooms with facilities for 35mm and 16mm including interlock. Rental of fully equipped cutting rooms. Rent and repair of all editing equipment.

JOHNNY VICTOR THEATER

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020
Phone: MU 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*
Services: screening room for film preview.

TRANSLATION

AUDIOVICENTRO

Rio Panuco 116, Mexico 5, D.F., Mexico
Phones: 14-68-14; 25-40-78
Cable: AUDIOVICENTRO
Date of Organization: 1956

Dr. David Grajeda, *President/Director*

Services: translation of Latin-American version of business, educational, religious and television films; documentaries and commercials; facilities for optical and magnetic recording and title

FOREIGN LANGUAGE SERVICE COMPANY (Cinema Service Division)

7046 Hollywood Blvd., Los Angeles, California 90028
Phone: HO 7-5128/9 AC: 213

Albert J. Amateau, *President*
Paul Harris, *Vice President*
Alex B. Taranto, *Vice President*
Bekita Amateau, *Secretary/Treasurer*
Marianne Ahlborg, *Manager*

Services: Translations and/or adaptations in any language or scripts or stories for motion pictures, slide films or commercials, edited to fit narration or lip synchronization. Re-writing of existing English scripts or stories to fit particular foreign markets. Recording, editing, mixing and dubbing. Narrators, voices, directors and editors for any language. Negative and print of foreign version upon request. Commercial translation service for any technical manuals, parts catalogues, brochures, advertising material, legal documents and contracts. Proofreading and correction of galleys. Foreign market consultation service, language films and distribution of industrial, documentary, public relations or business films.

VIDEOTAPES & TRANSFER

A-V CORPORATION

2518 North Blvd., Houston, Texas 77006
Phone: JA 3-6701 AC: 713

Services: Videotape transfer to 16mm and 8mm magnetic or optical sound. (see complete services under Film Laboratories.)

ACME FILM AND VIDEOTAPE LABORATORIES, INC.

1161 N. Highland Ave., Hollywood, California 90038
Phone: HO 4-7471 AC: 213

otape Services: 35 and 16mm tape trans-
to film, film to tape, editing, viewing, black
-white or color.

e complete listing under *Film Laboratories*)



ACTRON CORPORATION

65 Fifth Avenue, New York, New York
10017

Phone: (212) 657-6586

Date of Incorporation: November 1967

John A. Sparkman, *Executive Vice President*

Richard S. Marcus, *Vice President-Engineer-*

ing
Douglas Gratton, *Vice President-Produ-*

tion

ices: All non-broadcast videotape services:
roduction, post-production, system design,
ving, rental of all equipment and operators,
bing in all formats, etc.) Sole operator of
ero-vision system (16mm/plumbicon cam-

COMMERCIAL VIDEOTAPE DIVISION, WXYZ TV

0777 West Ten Mile Road, Southfield,
Michigan 48075

Phone: (313) 444-111

Date of Incorporation: November 1960

alph Dawson, *Manager*
oretta Farris, *Secretary*

ices: TV commercials, closed circuit TV.
s management productions, videotape. 100
s, 3 studios (40x60), 120' control room,
r and black & white cameras. 5 util machine
plete with full editing facilities chromakey.

COMMUNICATION PRODUCTION, INC.

9 Berkeley Street, Boston, Mass. 02116

Phone: (617) IJU 2-5550

Date of Incorporation: 1955

obert Berman, *President*
arilyn Wales, *Office Manager*
aul Skillings, *Production Supervisor*
aryann Squadrito, *Art Director*
ices: Closed circuit TV. Studio #1 — 40'
Y, Studio #2 — 30' x 20'.

TOM PADE PRODUCTIONS

20 Sherman Street, Denver, Colorado, 80203

Phone: (303) 222-2167

Date of Incorporation: June 1967

om Pade, *Photographer, Producer*
ruce Neale, *Director-Video-tape Editor*
arl Akers, *Writer-Narrator*

ices: 16 & 35mm., color films, TV com-
cials, documentaries, scripts, animation, sin-
and double system sound, newsfilm, stock
age. Video-tape service, travelogs. Arriflex
um BL, Arri 16S, B & II 16mm camera.
imation stand, studio recording & shooting,
r sync recorder, single system magnetic
e unit, Siemens projector.

LEW RON TELEVISION, INC.

25 W. 42nd Street, New York, N.Y. 10036

Phone: (212) 524-4225

Branch Offices: 222 St. Paul Place, Balti-
more, Md.; 525 Mildred Ave., Philadel-
phia, Pennsylvania

Date of Organization: 1965

Ronald Spangler, *President*
Stanley J. Cole, *Vice President*
Lary C. Lewman, *Executive Vice President*
Al De Caprio, *Vice President-Production*
Steve Walsh, *Chief Engineer*

Services: Video-tape production facilities, (tele-
vision specials, sport events, commercials). 13
color cameras, 7 high band color video-tape re-
corders, 4 color mobile units, 4 color video tape
studios.

TAPE HOUSE 47

1020 Broad Street, Newark, New Jersey
07102

Phone: (201) 643-9100

Branch Office: 295 Madison Avenue, New
York, N.Y. 10017

Date of Incorporation: May 1965

Edwin Cooperstein, *President*
Herbert T. Green, *Vice President-General*
Manager
Joseph Schachter, *Business Manager*
Everett T. Felder, *TH 47 Manager*

Services: Total facilities for B&W & color
videotape production. Ultra modern 10,000
Sq. Ft. studio. "Telespana" for custom Spanish
Commercials. Twenty minutes from New York
City.



TECHNICOLOR VIDTRONICS

523 Seward Street, Hollywood, California
90035

Phone: (213) 466-9741

Cable: Telex 674764

Branch Office: 342 Madison Avenue, New
York, N.Y.

Date of Organization: April 1966

Joseph E. Bluth, *Vice President & General*
Manager
Richard Blanco, *Vice President-Sales*
Jay Johnson, (New York)

Services: All videotape technical services, color
tape-to-film transfers. Eight videotape machines,
two color cameras, electronic computerized edit-
ing, color film playback facilities, five tape-to-
film transfer systems, control rooms and sound
recording equipment.

TELE-TAPE PRODUCTIONS

321 West 44th Street, New York, New York
10036

Phone: (212) JU 2-3400

Branch Offices: 135 South LaSalle Street,
Chicago, Illinois 60603; 471 Victoria Ter-
race, Ridgefield, New Jersey

Date of Incorporation: May 1960

Richard E. Riedel, *President*
John J. Natale, *Vice President, Engineering*
James E. Witte, *Vice President, Sales/Pro-*
duction
Fred Underhill, *Communications concept*



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vertising containing additional useful reference
data appears in other pages of this Buyer's
Guide.

VIDEOTAPES & TRANSFER

Services: Consultation, creative and production
services for communication by industry, gov-
ernment and education. Multi-media events,
film, videotape, live meetings. Internal video-
tape communication systems design and soft-
ware production. TV and motion pictures for
the youth market. Sales training and personnel
development programs and media through Tele-
tape Productions-Jam Handy Productions.

VIDEOTAPE CENTER

(Videotape Productions of New York, Inc.)

101 West 67th Street, New York, N.Y. 10023

Phone: TR 3-5800 AC: 212

Date of Organization: 1958

John B. Lanigan, *President*
Thomas Tausig, *Vice President, Director of*
Programming
Nathan Weiss, *Treasurer*
Edward A. Grower, *Director of Commercial*
Sales

Donald Collins, *Chief Engineer*
Estelle Tepper, *Public Relations Manager*
Joseph DiBuono, *Director of Communications*
Div.

Wilbur Roth, *Director of Production*
Roger Smith, *Manager of Tape Operations*
Adrian Riso, Hal Stone, *Directors*
Jack Kelly, *Production Manager*
Richard DeMaio, Dennis Harrington, Frank
Hefferen, Richard Ranno, *Producers*
Garret Warner, *Associate Producer*
Glenn Botkin, Rick Chapman, Howard Gior-
dano, Mike Stamos, Walter Bergquist,
Bruce Oyen, *Account Executives*
Phillip McEneny, *Manager, Scheduling/Esti-*
matng
Jean Moran, *Asst. Mgr., Scheduling/Estimat-*
ing

Services: TV commercials and shows black &
white and color. Three fully-equipped ground
level studios or on location. Professional per-
sonnel and high band color recorders to pro-
duce, edit and duplicate black and white or
color commercials. Film transfers to tape, pig-
gybacks, etc. 24 hour traffic department service
all TV station.

WGN CONTINENTAL PRODUCTIONS CO.

2501 West Bradley Place, Chicago, Illinois
60615

Phone: (312) 525-2311

Date of Organization: 1961

Bradley R. Eidmann, *Vice President & Gen-*
eral Manager
Harry B. Miller, *Asst. to General Manager*
Dale Juhlin, *Executive Producer/Director*
James Becker, *Director*

Services: Closed circuit, sales presentations,
training programs, videotape commercials.
Completely equipped color television studios,
highband videotape recorders.

**BUSINESS SCREEN'S
COMPLETE GUIDE
TO
WRITERS**

begins on the next page

Film Writers

A LISTING OF CREATIVE SPECIALISTS
EXPERIENCED IN AUDIO-VISUAL MEDIA**STAN ANTON**440 W. 34th Street, New York,
N.Y. 10001

Phone: (212) CH 4-4578

Stan Anton, *Writer***ARMINGTON & MEISTER**239 East 79th St., New York, N.Y. 10021
Phone: (212) 628-8165

Date of Organization: 1960

H. F. Armington, *Writer-Director*
I. W. Meister, *Industrial P.R. Consultant***JOHN C. BANCROFT**5855 N. Sheridan Rd., Chicago, Ill. 60626
Phone: (312) ARdmore 1-7747**SHERMAN BECK**207 East 43rd St., New York, N.Y. 10017
Phone: (212) OXford 7-1459

Date of Organization: 1947

LESTER S. BECKER

11 Cob Drive, Westport, Conn. 06880

Phone: (203) 226-0300

Lester Becker, *Writer-Director***WILLIAM BERNAL**203 Glen Ave., Sea Cliff, L.I., N.Y. 11579
Phone: (516) OR 6-1664

Date of Organization: 1946

William Bernal, *Writer-Producer***CARL B. BLACK**6 Priscilla Alden Rd., Provincetown, Mass.
02657

Phone: (617) 487-0322

Date of Organization: 1966

Carl B. Black, *Writer & Artist***SPENCER BOSTWICK'S PLANFILM, INC.**3212 "O" Street, N.W., Washington, D.C.
20007

Phone: (202) 337-2151

Date of Organization: 1958

Spencer Bostwick, *Owner-Head, Script Pro-
duction and Storyboard Services*
Susan Elizabeth Johnson, *Editorial Assistant***RICHARD W. BRUNER**172 Highland Ave., Ridgewood, New Jersey
07450

Phone: (201) 447-1261

Date of Organization: 1963

COE-PEACOCK, INC.7501 Democracy Blvd., Washington, D.C.
20034

Phone: (301) 469-6720

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*
Clifford L. Peacock, *Partner*
Donald A. Connolly, *Writer***DEAN COFFIN & ASSOCIATES**7261 Hollywood Blvd., Hollywood, Calif.
90046

Phone: (213) 876-9799

Date of Organization: October, 1965

Dean Coffin, *Executive Associate*
W. D. Coffin, *Office Manager*
Robert A. Thom, *Midwest Associate*
C. C. Alderson, *Research Associate*
Russel Bernhardt, *Editorial Associate***LEE DAVIS**6311 Saddle Tree Drive, Alexandria, Vir-
ginia 22310

Phone: (703) 971-4088

Date of Organization: 1965

TED DE ALBERICH14 Yarmouth Rd., Chatham, New Jersey
07928

Phone: (201) 635-8678

Ted de Alberich, *Writer-Director***EDITORIAL SERVICES, INC.**1276 West Third Street, Cleveland, Ohio
44113

Phone: (216) TOwer 1-4577

Date of Incorporation: 1952

William D. Ellis, *President***JANE FITZ-RANDOLPH**1845 Bluebell Ave., Boulder, Colorado 80302
Phone: (303) 422-4436

Date of Organization: 1959

DON FRIFIELD55 West 42nd St., New York, N.Y. 10036
Phone: (212) 565-5230Don Frifield, *Writer-Director***OEVESTE GRANDUCCI**P.O. Box 1473, St. Thomas, U.S. Virgin
Islands, 00801 (Air Mail, please)
Phone: (809) 774-5605 or -5885

Date of Organization: 1946

DWINELL GRANTSolebury, Bucks County, Pennsylvania 18963
Phone: (215) 297-5204

Date of Organization: 1955

Dwinell Grant, *Science Writer & Animation
Designer***ROBERT HECKER**745 N. Highland Ave., Hollywood, Calif.
90038

Phone: (213) WE 7-1016

Date of Organization: 1960

this symbol appearing over a
listing in these pages indicates that display ad-
vertising containing additional useful reference
data appears in other pages of this Buyer's
Guide.**BRUCE HENRY**Victory Heights, Stone Lake 2, Wisconsin
54876

Phone: 865-3227 AC: 715

(operates from mobile travel office when on
assignment; mail to Stone Lake address is for-
warded.)**THOM HOOK ASSOCIATES**Ferry Farms, N.A.P.O., Annapolis, Md. 21403
Phone: (301) 757-1806

Date of Organization: 1965

Thom Hook, *Writer-Photographer-Editor*
Patricia Shipley, *Script Assistant***CLARK HOWAT**20549 Rodax St., Canoga Park, Calif. 91306
Phone: (213) 341-6115**CHARLES E. HUSTON**7337 Beechwood Drive, Mentor, Ohio 44060
Phone: (216) 255-3189

Date of Organization: 1961

Charles E. Huston, *Writer-Scripts and Lyrics***PAUL W. JENSEN**115 South Benton St., Palatine, Ill. 60067
Phone: (312) 358-1137

Date of Organization: 1963

Paul W. Jensen, *Writer***PHILIP KALFUS**1323 51st Street, Brooklyn, N.Y. 11219
Phone: (212) GEdney 5-1075**ALEXANDER KLEIN, ASSOCIATES**521 West 112th St., New York, N.Y. 10025
Phone: (212) AC 2-7634Alexander Klein & Staff, *Writers***DICK KLEVICKIS**447 Fullerton Pkwy., Chicago, Ill. 60614
Phone: (312) 528-1144**DAN KLUGHERZ**c/o National Educational Television, 10 Co-
lumbus Circle, New York, N.Y. 10019
Phone: (212) 262-4200Dan Klugherz, *Writer-Director-Producer***ED KNOWLTON**Box 368, Charlton City, Massachusetts 01508
Phone: (617) 248-5586

Date of Organization: 1963

WAYNE A. LANGSTON2266 Howell Mill Rd., N.W., Atlanta, Ga.
30318

Phone: (404) 355-2422

Wayne A. Langston, *Writer-Director***PAUL A. LITECKY**417 Maplewood Avenue, Springfield, Pa.
19064Mail: P.O. Box 310, Springfield, Pa. 19064
Phone: (215) 544-4444 543-7336

Date of Organization: 1966

Paul A. Litecky, *Writer-Director*

(Continued on page 92)

dick klevickis • 447 fullerton parkway • chicago, illinois • (312) 528-1144



dick klevickis writes...

Allied Chemical • American Oil • Borg-Warner
• Danly Machine • Duke Power • Eastman
Kodak • General Electric • General Exhibits •
Lockformer • Rome (N. Y.) Historical Society
• Richard Rush Studios • Sears, Roebuck and
Company • State of California • Tappan
Ranges • U. S. Government Pavilion, Hemis-
fair '68 • U. S. Forestry Service • University
of Michigan Medical School • Virginia Military
Institute • Walker Manufacturing Company.
"Happy Holidays in the Ozarks" (American
Oil) 1968 Cine Golden Eagle • "New Market...
A Field of Honor" (Virginia Military Institute)
1967 International Film & TV Festival of New
York Gold Award • "A World of Dreams" (State
of California) 1967 International Film & TV
Festival of New York Silver Award • "New
Market... A Field of Honor" (Virginia Military
Institute) 1968 Atlanta Film Festival Silver
Phoenix • "Happy Holidays in the Ozarks"
(American Oil) 1968 Cine Entry in Vienna
Industrial Film Festival and Brussels Folklore
and Travel Film Festival.

Your Reference Guide to FILM WRITERS:

SUMNER J. LYON

51S-5th Street, Wilmette, Illinois 60091
Phone: (312) ALpine 6-1526

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

JEANETTE B. MARSH

1400 N. Lake Shore Drive, Chicago, Ill. 60610

Phone: (312) WHitehall 4-4180

Date of Organization: 1960

Miss Jeanette B. Marsh, *Writer*

OSMOND MOLARSKY

P.O. Box 6, Sacramento, California
Phone: (916) 922-6563

Date of Organization: 1946

LAWRENCE MOLLOT

71 West 23rd Street, New York, N.Y. 10010
Phone: (212) YU 9-1750

Lawrence Molloy, *Writer-Director*
Ceceille Lester, *Associate*

BRUCE MOODY

723 Old Stamford Road, New Canaan, Conn. 06840

Phone: (203) 966-5347

Date of Organization: 1961

BYRON MORGAN ASSOCIATES, INC.

1025-33rd St., N.W. Washington, D.C. 20007
Phone: (202) 333-5155

Date of Organization: 1961—Inc.: 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., 438 Gower St., Hollywood, California; Biofilms, Easton, Maryland

Byron Morgan, *Writer*

Tony Lazzarino, *Writer*

Pat Morgan, *Research Writer, Film Research*

EDWARD R. MURKLAND, Writing

27 Bank Street, Box 38, New Milford, Conn. 06776

Phones: (203) EL 4-3301/5660

Date of Organization: 1962

NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230

Phone: (214) EM 8-0903

Date of Organization: 1957

EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton, Conn. 06897

Phone: (203) 762-8400

Date of Organization: 1960

EARL PEIRCE, Scripts

Blue Mountain Farm, Blairstown, N.J. 07825
Phone: (201) 362-6057

Date of Organization: 1945

Earl Peirce, *Writer-Director*

GILBERT R. PETERS, JR.

2909 Perrysville Ave., Pittsburgh, Pa. 15214
Phone: (412) 322-3993

Date of Organization: 1965

LOUIS ANTHONY PETRONIO

2104 Genesee St., Utica, New York 13502
Phone: (315) 732-4535

Louis A. Petronio, *Writer & Cameraman*

STAN PHILLIPS

2245 W. 30th Ave., Denver, Colo. 80211
Phone: (303) 433-3873

Stanley C. Phillips, *Writer-Consultant*

HENRY R. POSTER & ASSOCIATES

South Farm Road, Port Washington, N.Y. 11050

Phone: (516) PO 7-1310

Date of Organization: 1961

Henry R. Poster, *Writer, Director*

HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201

Phone: (313) S31-1786

Date of Organization: 1952

Harry Preston, *Writer, Director, Producer*

RUTH L. RATNY

70 E. Walton St., Chicago, Illinois 60611
Phone: (312) NIO 4-5236

Ruth L. Ratny, *Writer*

LEON S. RHODES

King Road, Bryn Athyn, Pennsylvania 19009
Phone: (215) WIlson 7-4044

Leon Rhodes, *Design, Scripts, Direction*

M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201
Phone: (312) UN 4-9043

Date of Organization: 1959

M. G. "Rip" RippetEAU, *Writer, A-V Consultant*

SCRIPTWRIGHTS COMPANY, LTD.

135 West 50th St., New York, N.Y. 10020
Phone: (212) 581-9655

Date of Incorporation: 1967

David Taynton, *President/Creative Director*

Ed Meyer, *Vice Pres./Account Supervisor*

N. Modarres, *Head Scribe/Producer*

Barnie Winston, *1st Scribe*

Marge Walker, *2nd Scribe*

WILLIAM L. SIMON FILM SCRIPTS, INC.

2407½ Eye St. N.W., Washington, D.C. 20037

Phone: (202) FEderal 3-7514

Date of Organization: 1958

William L. Simon, *Film Writer*

New York Representation: 1350 Sixth Ave., New York, N.Y. Phone: (212) JU 6-5100.

RAY SPERRY

2332 Manchester Avenue, Cardiff, Calif. 92007

Phone: (714) 753-7118

Ray T. Sperry, *Writer*

GENE STARBECKER, Film Builder

475 Fifth Ave., New York, N.Y. 10017
Phone: (212) MIU 3-1093

Date of Organization: 1953

Gene Starbecker, *Writer-Director*

Steve Stelean, *Researcher*

Martin Craven, *Researcher-Director*

Rita Franklin, *Secretary*

STARBECKER, INC.

5700 Manchester Rd., Silver Spring, Md. 20901

Phone: (301) 587-8648

Date of Organization: 1954

J. M. Starbecker, *President*

Eugene Norman Starbecker, *Writer-Director*

John Lavery, M. A. Marlow, Edward Taishoff

Barry Allentuck, *Associate Writer-Researchers*

Irma Einheber, *Secretary*

PETER J. STUPKA

6950 Maple Street, N.W., Washington, D.C. 20012

Phone: (202) RAndolph 3-6427

Date of Organization: 1945

DON SWEET

3402—153rd Street, Flushing, N.Y. 11354
Phone: (212) 463-9095

Date of Organization: 1963

JOHN TATGE

322 East 34th St., New York, N.Y. 10016
Phone: (212) LE 2-3697

Washington Office: Felton Studio, 1830

Jefferson Place, N.W., Washington, D.C. 20036

Phone: (202) FE 8-4294

Date of Organization: 1961

ESKO TOWNELL

128 Sharrow Vale Road, P.O. Box 273, Cherry Hill, N.J. 08034

Phone: (609) 428-3722

Date of Organization: 1964

Esko Townell, *Writer-Director*

FRAN TUCKSCHER AND ASSOCIATES, INC.

711—14th St., N.W. Washington, D.C. 20005

Phone: (202) EXecutive 3-6664

Date of Organization: 1955

Fran Tuckscher, *Writer-Director*

Ken Nathanson, *Editorial Supervisor-Researcher*

HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023
Phone: (212) TRafalager 3-3211

DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois 60048

Phone: (312) 362-0174

Date of Organization: 1960

(Continued on page 94)

**STAN ANTON
CONCEIVED AND WROTE
THE FILMS THAT HAVE WON
FIVE AWARDS THIS YEAR SO FAR.
AND THAT REALLY JUST
MADE THE CLIENTS HAPPY.**

THE SQUARE. (Movie) for Filmex (Client: World Air Cargo Forums)
Cine, American Film Festival, International Film and TV Festival of N.Y.

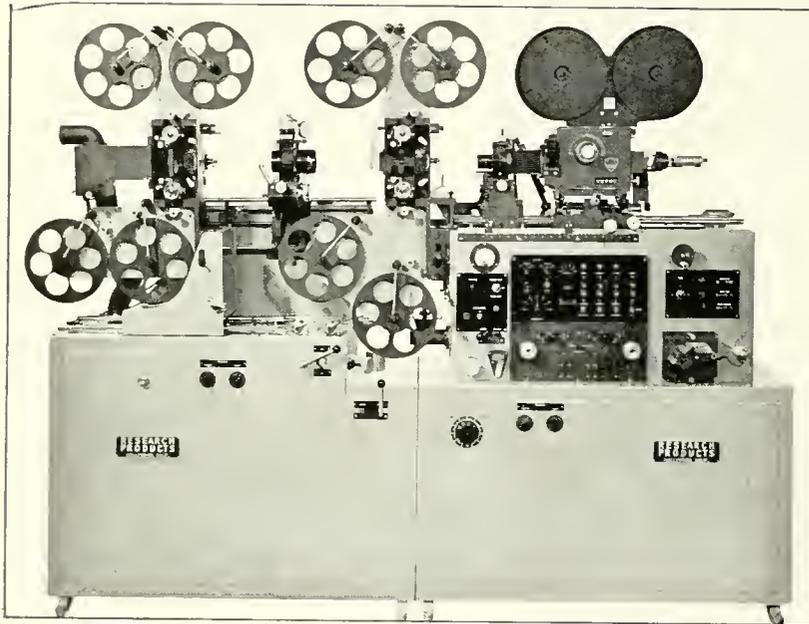
THE APPLE SHALL NOT FALL. (Sound/strip) for Animatic Productions
(Client: BOAC) International Film and TV Festival of N.Y.

SOMETIMES IT GOES THUNKA-THUNK. (Movie) for Vision Associates
(Client: McGraw-Hill) Columbus Film Festival.

**STAN ANTON
ALSO CONCEIVED AND
WROTE 13 PROPOSALS.
AND 11 OF THEM CLOSED
THE DEAL AGAINST
SOME TOUGH COMPETITION.
AND THAT'S WHAT
REALLY MADE THE
PRODUCERS HAPPY.**

(You can't win the awards unless you get the contracts.)

Stan Anton, (212) CH 4-4578, 440 W. 34 Street, New York, New York (10001)



AERIAL IMAGE

Model 1002 OPTICAL PRINTER

*A complete optical printing system combining
sophistication with simplicity...
flexibility with utility...
and quality with economy!*

Although the aerial-image technique of producing motion picture special effects is not new, Research Products has designed a new Aerial-Image Optical printer to eliminate previous difficulties and facilitate more wide-spread use of the system.

This printer is capable of the complete range of optical effects required in theatrical, commercial

or instrumentation work, in either 35mm or 16mm or a combination of the two, for color or black-and-white.

Despite the complexity of aerial-image, the Research Products Model 1002 provides unparalleled ease of operation and trouble-free maintenance at nominal cost.

Write for literature describing our full line of Optical Printers



RESEARCH PRODUCTS, INC.

6860 Lexington Avenue / Hollywood, California 90038 / Phone. (213) 933-9305

Your Reference Guide to FILM WRITERS:

W. J. VAN DE MARK

502 Linden Place, Cranford, New Jersey
07016

Phone: (201) 276-9649

Date of Organization: 1962

W. J. Van De Mark, *Writer-Director*

BENJAMIN S. WALKER

11317 Marcliff Road, Rockville, Maryland
20853

Phone: (301) 493-5556

Date of Organization: 1963



LARRY WASHBURN

261 Rockingstone Ave., Larchmont,
New York 10538

Phone: (914) TE 4-5741

Larry Washburn, *Writer*

HUGH GORMAN WHITTINGTON

1216 Connecticut Avenue N.W., Washington
D.C. 20036

Phones: (202) FEderal 8-619S; EMerson
2-7326

Date of Organization: 1962

Hugh Whittington, *Scripts & Production Work*

GEORGE E. WOLF

18 West 45th St., New York, N.Y. 10036

Phone: (212) YU 6-5707; (516) 11U 2-9173

Date of Organization: 1948

George E. Wolf, *Writer-Director*

PAUL C. WOODBRIDGE, Writes

Bragpatch Scriptshop, Upecountry
White River Junction, Vermont 05001

Phone: (802) 295-3400

Date of Organization: 1945

Paul C. Woodbridge, *Writer-Consultant*

SEYMOUR ZOLOTAREFF

2017 Ridge Ave., Evanston, Ill. 60201

Phone: (312) 864-7377

Date of Organization: 1961

Seymour Zolotareff, *Editing, Directing, Pro-
duction; Motion Picture Consultant*

BUSINESS SCREEN'S

complete guide

to

national & international
film distributors

begins on page 96



Didn't I tell you
to replace that
projection lamp
with a GE!

When your show must go on, depend on GE projection lamps. 9 out of 10 projector manufacturers do.

GENERAL  ELECTRIC



National Distributors of the Sponsored Motion Picture...

ASSOCIATION FILMS, INC.

Headquarters Office:
600 Madison Ave., New York, N.Y. 10022
Phone: (212) 421-3900

Robert D. Mitchell, *President*
Robert M. Finehout, *Vice President, Corporate Advertising & Public Relations*
Robert W. Bucher, *Vice President, Sales*
Reg Evans, *Vice President, Sales*
John Zwart, *Manager, Association Instructional Materials*
E. H. Johnson, *Mgr., Special Services*
Tim Wholey, *Service Manager*

Distribution Centers

600 Grand Avenue, Ridgefield, New Jersey 07657; Phone: (201) 943-8200; E. H. Johnson, *Manager*
324 Delaware Avenue, Oakmont, Pennsylvania 15139; Phone: (412) 525-5900; Robert Imlach, *Manager*
561 Hillgrove, La Grange, Illinois, 60525; Phone: (312) 352-3377; Joseph Liebich, *Manager*
1621 Dragon St., Dallas 7, Texas 75207; Phone: (214) Riverside 5-5757; Ivan Clark, *Manager*
25355 Cypress Ave., Hayward, California 94544; Phone: (415) 783-0100; Winston O. Siler, *Manager*
2221 South Olive St., Los Angeles, California

90007; Phone: (213) 749-0377; Linwood P. Beacom, *Manager*
2227 Faulkner Road, N.E., Atlanta, Georgia 30324; Phone: (404) 633-2651, 2652; William O. Fly, *Manager*
490 King St., Box 155, Littleton, Massachusetts; Phone (607) 456-3455; William H. Shumway, Jr., *Manager*
Association-Industrial Films, 135 Peter Street, Toronto, Ontario, Canada; Phone: (416) EM 2-2501; Mrs. Jean Lewis, *Manager*

BERGEN MOTION PICTURE SERVICE, INC.

Route 46, Lodi, New Jersey 07644
Phone: (201) 472-1154
New York City, Phone: (212) 564-1195

Eugene Demick, *President*
Morris Shapiro, *Comptroller*
Camelina Connelly, *Director of Distribution*
Herbert Sakow, *Vice-President, Sales*

DISTRIBUTION of sponsored motion pictures via network of field representatives who operate 65 regional film exchanges serving Bergen.

FILMS OF THE NATIONS

5113-16th Avenue, Brooklyn, N.Y. 11204
Phone: (212) 551-5090

Jerry Shapiro, *Manager*
Maurice T. Groen, *Consultant*

DISTRIBUTION OFFICES: Birmingham, Ala., Campbell, California; Boston, Massachusetts; Minneapolis, Minnesota; St. Louis, Missouri; Brooklyn, New York; Buffalo, New York; Canton, Ohio; Spokane, Washington; Milwaukee, Wisconsin; Washington D.C.



JAM HANDY PRODUCTIONS

2521 E. Grand Boulevard, Detroit, Michigan 45211
Phone: (313) 575-2450

John A. Dietrich, *Film Distribution*

IDEAL PICTURES

Division of Fleetwood Films, Inc.

EXECUTIVE OFFICES: at 34 MacQuesten Parkway, South, Mount Vernon, New York 10550

Phone: (212) CI 6-0560

Myron Bresnick, *President*
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wood, Calif. 90038

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photographic sound recording equip-
ment for motion pictures, theatre
projection and sound systems, disk
recorders and densitometers.

(Continued on next page)



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ing on other pages of this issue.

Manufacturers Of Film Production Equipment

TRIPODS

TA Manufacturing Corporation
Cinema Products Division
A Dayco Company

4607 Alger Street, Los Angeles, Calif.
90039. Phone: (213) CH 5-3748

Manufacturer of Thomas fluid pan heads.

Quick-Set, Inc.

8121 North Central Park Avenue,
Skokie, Illinois. Phone: (312) OR
3-1200

Manufacturer of full line of tripods,
pan heads, stands, dollies, and mo-
bile instrument positioning equip-
ment.

LIGHTING



Bardwell & McAlister, Inc.

1117 North McCadden Place, Holly-
wood, Calif. 90038 Phone: (213)
463-3253

Quality engineered lighting and grip
equipment for motion picture and
television studio and remote appli-
cations.

Berkey-Color Tran, Inc.
(A Division of Berkey Photo, Inc.)
1015 Chestnut Street, Burbank, Cali-
fornia 91502. Phone: (213) 843-1200

Engineers and manufacturers of
professional lighting and production
equipment for motion pictures, tele-
vision, still photography and special-
ized photographic applications
. . . featuring tungsten-halogen
"quartz" lighting equipment and
lighting control (dimmer) systems.

The Brewster Corporation

Old Saybrook, Connecticut 06475.
Phone: (203) 388-4441

Manufacturers of POLECAT tele-
scoping aluminum supports for
lights, backgrounds and display and
SHO-WALL exhibition equipment.

Jack A. Frost

234 Piquette, Detroit, Michigan
48202. Phone: (313) TR 3-8030
Canadian Office: 335 Horner, Toron-
to, Canada. Phone: (416) 252-1115

Rentals, sales and service of light-
ing equipment; also handles other
types of production equipment;
specializes in "package deals."



General Electric Company Lamp Division

Nela Park, Cleveland, Ohio 44112

Manufacturer of "Super Mate" and
"Mardi Gras" on-camera movie
lights. Also lamps for all types of
studio lighting and projection equip-
ment.

L.A. Stage Lighting Company

1451 Venice Boulevard, Los Angeles,
Calif. 90006. Phone: (213) DU 4-1241

Rental, sales and service of lighting
equipment and related accessories.

Lowel-Light Photo Engineering

429 West 54th Street, New York, N.Y.
10019. Phone: (212) CI 5-6744

Manufacturer of the Uni-6 lighting
kit, lowell lights and barndoors,
vari-flector, lowell quartz systems
and link system.

Mole-Richardson Company

937 N. Sycamore Avenue, Hollywood,
Calif. 90038 Phone: (213) OL 4-
3660

Designers and manufacturers of
specialized lighting equipment for
motion picture and television stud-
ios—Molequartz, Solarspot and Mo-
larc Lighting Equipment, Gen-
erators, Power Distribution, Micro-
phone Booms and Perambulators,
Grip and Special Effect Equipment.

Naren Industries, Inc.

1214-22 West Madison St., Chicago,
Ill. 60607 Phone: (312) 243-1766

Manufacturer of lighting equipment
and related accessories.



Charles Ross, Incorporated

333 West 52nd Street, New York,
N.Y. 10019. Phone: (212) CI 6-5470

Rental, sales and service of Motion
Picture & TV Lighting, Grip Equip-
ment, Props and Generators. Sole
distributor of Mole-Richardson Com-
pany products in New York area.

Studio Lighting Company

2212 North Halsted Street, Chicago,
Ill. 60614. Phone: (312) EA 7-2800

Rental, sales and service of lighting
equipment including lights, cable
boxes, and grip equipment.

Sylvania Electric Products, Inc.

730 Third Avenue, New York, N. Y.
10017 Phone: (212) 551-1317

Manufacturer of the Sun God profes-
sional light and accessories; other
lighting equipment.

Westinghouse Electric Corporation

Lamp Division

1 MacArthur Road, Bloomfield, New
Jersey 07003. Phone: (201) 465-3370

Manufacturer of lamps for all motion
picture and TV studio flood and spot
light requirements.



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cates display advertising appearing
elsewhere in this issue.

EDITING SPLICING



Hollywood Film Company

956 N. Seward St., Hollywood, Calif.,
90038. Phone: (213) HO 2-2384

Branches: 211 E. Grand Avenue, Chi-
cago, Ill. Phone: (312) 644-1940;
524 W. 43rd St., New York, New
York 10036. Phone: (212) LO 3-1546

Manufacturer of precision editing
equipment and accessories for pro-
fessional cine use.

Neumade Products Corp.

720 White Plains Road, Scarsdale,
New York 10583. Phone: (914) 725-
4900

Manufacturer of audio visual equip-
ment, including a complete line of
film handling equipment plus stor-
age facilities for films, filmstrips,
slides, disc records, audio tape, and
educational video tape.



Maier-Hancock Sales Inc.

14106 Ventura Blvd., Sherman Oaks,
California

Distributor of film splicing equip-
ment and accessories for 35 16mm
and super 8mm films. Heavy duty
16mm viewer, editors.

Permacel

U.S. Highway No. 1, New Brunswick,
New Jersey

Permacel film splicing tape.

Prestoseal Manufacturing Corporation

37-12 108th St., Corona, N.Y. 11368
Phone: (212) IL 7-5566

Manufacturer of film splicing equip-
ment.

INSPECTION

The Harwald Company

1245 Chicago Avenue, Evanston, Ill.
60202. Phone: (312) 491-1000

Manufacturer of Inspect-O-Film line
of professional film inspection
equipment, with all related acces-
sories and modifications. Also pro-
fessional splicing equipment, film
storage equipment, etc.

Lipsner-Smith Corporation

7334 N. Clark St., Chicago, Ill. 06026.
Phone: (312) 338-3040

Manufacturer of the CF-2 Ultrasonic
Film Cleaner.

Paulmar, Incorporated

464 Central, Northfield, Ill. 60093
Phone: (312) 446-5340

Manufacturer of Paulmar line of
film inspection equipment and re-
lated accessories.

ANIMATION

Oxberry Corporation

25-15 50th Street, Woodside, Ne
York 11377. Phone: (212) 932-404

Branches: 1015 Chestnut St., Bu-
bank, Calif.; 91502 Burrell Wa-
Thetford, Norfolk, England;
Floral Parkway, Toronto 15, Or-
tario, Canada

Manufacturers of the Oxberry An-
imation Stands, Filmstrip Stand;
Filmmaker Animation and Oxberry Op-
tical Printers, Fixed Pin Registration
Cameras, and Registration Device
for Animation.

SALES, SERVICE RENTALS

ABC Camera Corporation

356 West 44th St., New York, N.Y.
10036. Phone: (212) 673-7180

Rental, sales and service of cin-
equipment and related accessories.



Behrend's, Inc.

161 E. Grand Ave., Chicago, Ill. 60611
Phone: (312) 527-3060

Rental, sales and service of cin-
equipment lighting, editing and
sound equipment.

Birns & Sawyer Inc.

1014 Vine Street, Hollywood, Calif.
90038. Phone: (213) HO 4-5166
Cable: Birnsaw

Rentals, sales and service of cin-
equipment and all related accessori-
es. Specializes in Arr equipment.

Burke & James, Inc.

333 W. Lake St., Chicago, Illinois
60606. Phone: (312) 372-5422

Sales and service of photographic
and cine equipment and all related
accessories.

The Camera Mart, Inc.

1845 Broadway (at 60th St.), Ne
York, N. Y. 10023. Phone: (212) P

7-6977. Cable: Cameramart.

National rental, sales and service of
professional cine equipment and ac-
cessories.



Camera Service Center

333 West 52nd St., New York, N.Y.
10019. Phone: (212) PL 7-0906

Rental sales and service of cin-
equipment and accessories.

Continued on page 10

Use this convenient guide to equip-
ment manufacturers throughout the
year to locate your equipment needs.

MANUFACTURERS & DISTRIBUTORS OF FILM PRODUCTION EQUIPMENT

SALES, SERVICE RENTALS



Cine 60, Inc.

30 9th Ave. New York N.Y. 10036.
Phone: (212) JU 6-8782

Rental sales and service of cine equipment. Specialize in Arri accessories.

Victor Duncan Motion Picture Cameras & Equipment

1043 Gratiot, Detroit, Mich. 48213.
Phone (313) 874.2333. In Chicago: 155 E. Ohio St., Chicago 60611.
Phone: (312) 321-9406

Rental, sales and service of cine equipment and related accessories.

J. P. Filbert Co., Inc.

1007 S. Vermont, Los Angeles, Calif.
Phone: (213) 734-1196, Emergency No. 465-2888

Equipment rental, sales and service, audio and video; specialize in Xenon light projection. Creative consultants.

F&B/Ceco, Inc.

15 W. 43rd St., New York, N.Y. 10036
Phone: (212) JU 6-1420
Branches: 7051 Santa Monica Blvd., Hollywood, Calif. 90038 Phone (213) 469-3601; 51 East 10th Ave., Hialeah, Florida 33010 Phone: (305) 888-4604

National rental, sales and service of professional cine equipment, cameras, lights, recording, projection and editing equipment; consultation services for producers.

Alon Gordon Enterprises, Inc.

362 N. Cahuenga Blvd., North Hollywood, Calif. 91601. Phone: (213) 985-5500

Rental, sales and service of professional cine and photographic equipment, projection equipment, closed circuit TV and videotape equipment, videotape transfers.

Midwest Visual Equipment Co.

500 N. Hamlin Ave., Chicago, Ill. 60645. Phone: (312) IR 8-9820 and 571 West Randolph St., Chicago, Illinois 60606. Phone: (312) 263-5076

Rental, sales and service of A-V equipment and related accessories.

SOS Photo-Cine-Optics, Inc.

11 W. 43rd St., New York, N.Y. 10036
Phone: (212) MU 9-9150
Branch: 7051 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: (213) 469-3601

Rental, sales, service of professional motion picture equipment — all leading brands, national and export — cameras, lights, lenses, dollies, editing, sound, projection and theatre equipment, laboratory and printing equipment.

LABORATORY, PRINTING EQUIPMENT



Bell & Howell Company

Professional Equipment Division
7100 McCormick Road, Chicago, Ill. 60645. Phone: (312) 262-1600

Manufacturer of film printing equipment for motion picture laboratories, including Super 8mm, 16mm, 35mm, 35/32mm, 65/70mm sizes.

Columet Manufacturing Company

6550 N. Clark Street, Chicago, Ill. 60626. Phone: (312) SH 3-2442

Manufacturer of print processors, mixing and storage tanks, washers, sinks, and other laboratory accessories.

Oscar F. Carlson Company

2600 Irving Park Road, Chicago, Illinois. 60618. Phone: (312) JU 8-6720

Manufacturer of Depue motion picture film printers, automatic light control boards and microfilm printers.

Computer Industries, Inc. Graphic Systems Division

14761 California St., Van Nuys, California 91401

16mm, 35mm and 70mm high-speed cameras and photo-instrumentation equipment.

Computer Measurements Company

Division of Pacific Industries

12970 Bradley Avenue, San Fernando, California. Phone: EM 7-2161

Manufacturer of digital counters, timers, pulse generators, radar simulators and digital systems.



Eastman Kodak Company Motion Picture and Education Markets Division

343 State, Rochester, New York 14650
Phone: (716) 325-2000.

High-speed film processing equipment.

Filmline Corporation

43 Erna Street, Milford, Connecticut
Manufacturer of black & white and color motion picture film processing equipment for 16mm, 35mm, and 70mm film.

Oscar Fisher Company, Inc.

P.O. Box 2305, Newburgh, N.Y. 12550

Manufacturer of processal "dry" spray immersion film processor; Mark film processors; other processing equipment.

indicates advertising appearing on other pages of this issue.

Houston Fearless Corporation Westwood Division

11801 West Olympic Blvd., Los Angeles, Calif. 90064. Phone: (213) BR 2-4331

Manufacturer of Houston Fearless motion picture film processing machines and related equipment.

Macbeth Corporation

Rte. 207 Little Britain Road. Phone: (914) 561-7300. Cable: Macbeth

Manufacturer of motion picture laboratory equipment. Sound track densitometers, film processing densitometers, color analysers.

J. A. Maurer, Inc.

37-01 31st Street, Long Island City, New York 11101

Design and manufacturer of aerial cameras and related equipment plus full line of portable film processors with Monobath Chemistry.

Peterson Enterprises, Inc.

1840 Pickwick Avenue, Glenview, Ill. 60025. Phone: (312) 729-1010

Manufacturer of Peterson contact printer and related accessories.

Photomechanisms Division, Inc.

16 Stepar Place, Huntington Station, New York

Manufacturer of Rapidata Processing equipment (negative & positive).

Producers Service Corporation

1200 Grand Central Ave., Glendale, California, 91201. Phone: (213) 245-8424

Manufacturer of Acme optical printer for motion picture laboratories and special effects motion picture printing.



Research Products, Inc.

6660 Lexington Ave., Hollywood, Calif. 90038. Phone: (213) 461-3235; 45 Old Kings Highway, Old Greenwich, Conn. 06870. Phone: (203) 637-9563.

Manufacturer of Research Products Optical Printers in 70mm, 35mm, 16mm, 8mm. Agents for sale of Acme cameras, projectors, registration contact printers, animation equipment. Custom-built special effects equipment to order.

Sickles, Inc.

(Photo Equipment Division)

P.O. Box 3396, Scottsdale, Arizona, 85257. Phone: (602) 966-6256

Manufacturer of slide duplicators, optical printers, color printers, film strip printers.



Treise Engineering, Inc.

1949 First St., San Fernando, Calif. Phone: (213) EM 5-3124.

Manufacturer of continuous film processing equipment and accessories, sound track applicators, precision film sprockets and rollers, etc.

Uhler Cine Machine Company

15762 Wyoming Avenue, Detroit, Michigan 48238. Phone (313) UN 1-4665. Cable: UHLCLIMA

Manufacturer of motion picture printers.

U.S. Photographic Equipment Corp.

40-13 104th St., Corona, New York 11368. Phone: (212) 672-3140

Sales engineers for Hills Manufacturing Co., makers of Hills Filmatic Color Processor; also combination ME-4 and ECO-2 Processors and other lab equipment from 16mm to 70mm.

CANS, REELS, CASES

Buckeye Stamping Company

555 Marion Road, Columbus, Ohio 43207. Phone: (614) 443-9458

Manufacturer of filmstrip cans, etc.

Comco Corporation

1800 N. Spaulding Avenue, Chicago, Illinois 60647. Phone: (312) 384-1000

Manufacturers of professional 16mm motion picture film reels & cans. Manufacturers of Mobile tables; A-V Mobile cabinets; Mobile teaching centers; VTR tables and cabinets.



Comprehensive Service Corp.

250 W. 64th St., New York, N.Y. 10023
Phone: (212) 799-2500

Branch: 829 N. Highland Ave., Los Angeles, Cal. Phone (213) HO 2-0969

Motion picture reels, cans, equipment.

Fiberbilt Photo Products (Division of Iklbheimer-Ernst, Inc.)

601 W. 26th St., New York, N.Y. 10001.
Phone: (212) WA 9-7772

Manufacturer of Fiberbilt shipping cases for film requirements. Also Adapt-a-case, camera cases, mount cases.

Goldberg Bros.

3535 Larimer, Denver, Colo. 80217.
Phone: (303) 244-2436

Mastereel Industries, Inc.

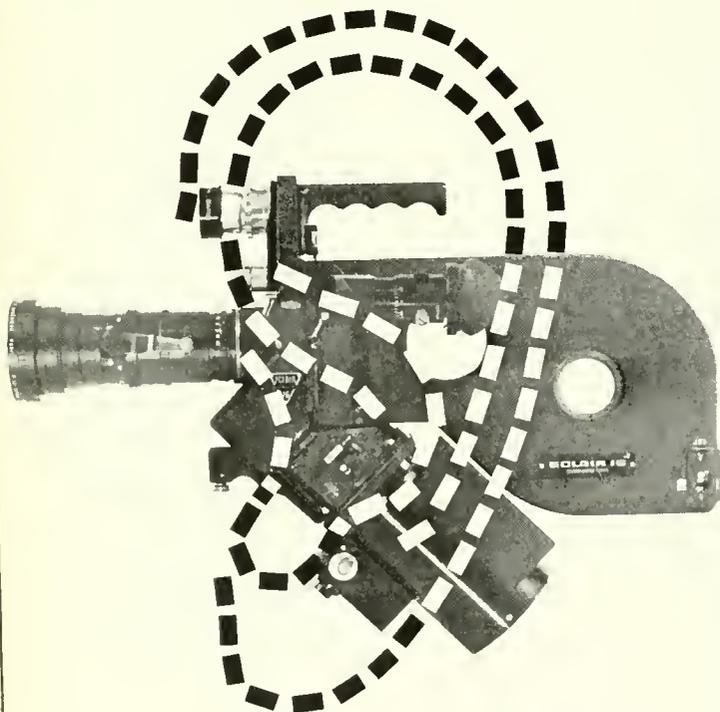
25 Home St., White Plains, N.Y. 10606. Phone: (914) 946-4884; in New York: (212) 933-1488

Specialized film handling equipment; interchangeable split reels.

Plastican Corporation

Box 157, Butler, New Jersey
Filmstrip cans and 2x2 frames for storage.

**Camera Mart says,
"Hold this ad up to
your ear."**



**Now you have an idea how quietly
the Eclair NPR 16mm camera runs.**

Eclair threw tradition out the window and started from scratch. And that's how the NPR was born. Completely new; completely quiet. For example: the shutter claw and registration pin operate directly off the motor's drive shaft. That means fewer moving parts and so, less noise. The claw is wedge-shaped so it can slide into perforations without clatter or clicking. In fact, the only noise you'll hear around the NPR will come from you. That's because the NPR's performance is really something to shout about.

FOR SALE, RENT OR LONG-TERM LEASING AT



THE CAMERA MART INC.
1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 212-757-6977
SALES ◦ SERVICE ◦ RENTALS

manufacturers . . .

continued



Plastic Reel Corp. of America

640 S. Commercial Ave., Carlstadt, New Jersey 07072. Phone: (201) 933-9125. In New York: (212) 524-5055. In Hollywood: 905 North Cole Ave., Hollywood, Calif. 90038. Phone: (213) 467-3107.

Manufacturer of Plio-Magic plastic film shipping cases, reels and accessories. Magnetic tape reels, cassettes, video tape reels, processing rollers, bearings and bushings.



Richard Manufacturing Co.

5914 N. Noble Ave., Van Nuys, Calif. 91404

Full line of plastic filmstrip containers.



**William Schuessler
Div. of Ludwig Industries**

361 W. Superior St., Chicago, Ill. 60610. Phone: (312) SUPERIOR 7-6869

Manufacturer of complete line of film shipping cases for motion picture and sound slidefilm requirements; etc.

Taylorreel Corporation

155 Murray St., Rochester, N.Y. 14606

Manufacturer of Taylorreel line of film cans and reels for all sizes.



this symbol by a listing indicates that advertising containing additional information appears on other pages of this edition.

Urban Renewal and Historic Preservation

How Will We Know It's Us?

a motion picture showing how programs of the U.S. Department of Housing and Urban Development can help historic preservation, has been released for distribution to interested groups on a nationwide basis.

The film was sponsored by The National Trust, a non-profit organization dedicated to the preservation of America's historic landmarks. It was made in cooperation with HUD, Utilizing funds from the Urban Renewal Demonstration Program.

"While this is not a general film on preservation," said James Biddle, president of the Trust, in announcing the release, "it is an important effort by the Trust to show that preservationists and local renewal agencies can aim for a common goal with mutual involvement and cooperation from the start of the renewal planning process."

HUD is hopeful that people in communities across the nation, having seen what is being done in the cities shown in the film, will be spurred to preserve structures and sites with historic or architectural significance in their own neighborhoods, using HUD programs if needed.

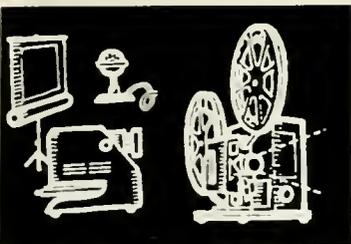
The 28-minute color film shows in brief sequences what New Haven, San Francisco, Monterey, Calif., Providence, and Galena, Ill. have done and are doing with HUD programs to bring whole areas back to life.

The film was produced, written and directed by Lawrence Ravitz, of Lawrence Ravitz Associates, New York, with Jon Wing Lum as cameraman and editor. Robert R. Denny of Henry J. Kaufmann Associates in Washington was creative consultant. This team also worked on the American Institute of Architects' award-winning film on America's cities, *No Time for Ugliness*. D. Deane Hall, Jr. served as project coordinator on the new film for the National Trust.

How Will We Know It's Us? took a bronze award at the New York International Film and TV Festival. It has also won a "Chris" certificate at Columbus, and a second place in its category in the National Visual Presentation Association competition.



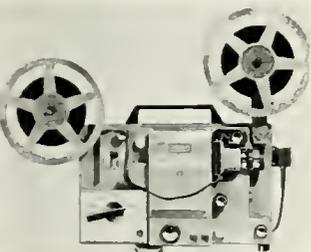
Cameraman Jon Wing Lum on location during the filming of "How Will We Know It's Us?"



new products review

Eumig Introduces Dual Sound Auto Super 8

Following the success of the Mark-S-709 dual sound projector, Eumig introduces a super 8 version, the Mark-S-701 with the exclusive feature, the sound on sound auto blend, which allows the adding of speech or sound



effects over previous recording automatically. There is no limit to recording possibilities on both super-8 or standard-8 films. By pressing the sound on sound auto blend key once before recording the projector is set for superimposition. Then, when speaking into the microphone whenever and as often as desired, speech is automatically added to previous recordings.

For technical data write Eumig (USA) Inc., 101 West 31st Street, New York, New York 10001.

Modular Sound Cueing for Slide, Filmstrip Use

Pro-Gramo, Incorporated has introduced an improved model of the Pro-Gramo sound base for all current Kodak Carousel Slide projectors.

The Pro-Gramo systems en-



Pro-Gramo sound base for Kodak carousel projectors has 11 watts of sound and is a completely self-contained programming center.

ables the user to easily attach a compact single unit to the base of the Carousel projector and through the use of a prerecorded tape cartridge synchronize the projector with the tape.

The modular unit offers additional features such as a pre-amplifier outlet and dual command controls, permitting remote projector operation and pulsing at the same time. The unit is also a public address system with extension speaker outlets and microphone input.

The modular concept means that two small sealed units plug-in internally. These "modules" contain all electronic components. All circuitry is now fully intergrated micro-circuits thus further increasing reliability.

The units now have square fronts to house a new poly-planar humidity-proof speaker. For additional information, write Pro-Gramo, Incorporated, 44 West 44th Street, New York City, N. Y. 10036.

No Flicker in Half-Frame Film Analysis Projectors

Red Lake Laboratories has introduced two half-frame motion picture analysis projectors.

Both models have features which include the absence of annoying flicker, operation at normal cine speeds, hold on single frame without loss of light or heat damage to film, forward and reverse capability, remote control, 750 or 1000 watt projection lamps, 400 ft. film capacity, daylight viewing screen for desk or lab bench viewing, sturdy case, and operation from 110V 60 cycle AC, included are a wide variety of controlled frame rates.

These 1/2 frame models meet the needs of high-speed camera users having 1/2 frame cameras and needing means for fast precise analysis of data obtained from the cameras. For additional information, write Red Lake Laboratories, Inc., 2971 Corvi Drive, Santa Clara, California 95051.

Overhead Projector Uses 2" X 2" Color Slides

The CIP Overslide projector adds to the advantages of overhead projection the economy of 2 x 2 slides and great flexibility in their use. This projector shows the slide image simultaneously on a screen behind the speaker and on a glass stage in front of him.



The CIP Overslide is housed in a self-contained unit which serves when closed as a carrying case, and when open as a projection console.

Information can be added to each slide image either by placing prepared overlays over the stage, or by writing or drawing on a translucent sheet on the stage. The speaker may also point to details without turning his head for the pointing is done on the image on the glass stage in front of him.

The slide tray holds 80 slides which are changed by remote control. For complete details write Visual Impact Materials, Inc., 613 Mill Avenue, Tempe, Arizona 85281.

Vedette Offers High Speed Film Inspection

The Lipsner-Smith LSC Vedette is a professional projector for the high speed inspection and viewing of motion picture film. The unit permits visual examination of both picture and optical sound track. An optical sound

head and solid state amplifier allows simultaneous monitoring of the sound track during projection.

The LSC Vedette is recommended for film quality control, inspection, first print checking for timing and correction, and for print inspection before release by film labs and optical houses. The efficient revolving prism, optical shutter and sharp projection lens produces a clear image in moderately lit rooms. A 150 watt projection lamp prevents overheating of film.

The Vedette is capable of speeds up to 400 feet/minute which can be controlled by a foot rheostat. Sound speed can be set by a rheostat mounted on the front panel. The LSC may be



Vedette high speed inspection and viewing projector is capable of speeds up to 400 feet per minute.

used with either cores or reels. A simplified thread-up, bypassing the sound head, permits use as a high speed power rewind. For further information, write The Lipsner-Smith Corporation, Freeport-Western Avenue, Pittsburgh, Pennsylvania, 15223.

New High Speed Reversal Motion Picture Film

The DuPont Company's Photo Products Department has introduced a 16mm ultra high speed panchromatic reversal motion picture film for difficult industrial instrumentation photography, television news, and sports.

Called Type 933, it is rated at ASA 500 daylight and 400 tungsten, but can be processed

Continued on next page



Quality-Bilt Film Shipping Cases

- Best quality domestic fibre
- Heavy steel corners for added protection
- Durable 1" web straps
- Large address card holder with positive retainer spring
- Sizes from 400' to 2000'

OTHER "QUALITY BILT" ITEMS:
Salon Print Shipping Cases
Sound Slidefilm Shipping Cases
(for Transcriptions & Filmstrips)
Filmstrip Shipping Cases (hold up
to 6 strips plus scripts)

Write direct to
manufacturer for catalog

WM. SCHUESSLER

Div. of Ludwig Industries

361 W. Superior St., Chicago 10, Ill.
Phone: 312-SU 7-6869

When writing or inquiring about new products reviewed on these pages, please be sure to mention that you read about the product in **Business Screen**.

new products review . . .

continued

by increasing the first development time to produce speeds as high as 1600 tungsten with little change in picture quality (increased grain or lower maximum density). Flare protection is achieved by a special antihalation technique in manufacture.

The triacetate-based motion picture film has a very hard emulsion which permits processing at temperatures up to 130 degrees Fahrenheit, and will yield high quality positive images for immediate use. This film is not suitable for use as a negative. For additional information write, DuPont Company, Public Relations Department, Wilmington, Delaware 19898.

Tape, Slide Synchronizer Uses Pencil for Cueing

General Techniques, Incorporated has introduced a new tape-to-slide synchronizer designed especially for the Kodak Carousel models which uses a pencil for cueing.

The model MQM-2 is a self-contained unit which does not have to be installed onto or into the tape recorder. To add sound to the slides in the Carousel, the MQM-2 is simply placed next to the tape recorder and the tape is looped through a sensing slot. The tape is then recorded and cued to slides with a pencil mark; there is no need to laminate, splice or slit the tape, or to record a "beep" signal on a second track. Because the MQM-2 uses no vacuum tubes which can burn out, it will operate with no need for service during its long life.

This unit permits cueing that is visible to the eye . . . that can be easily identified by number, letter or other identifications.



Tape-to-slide synchronizer is cued by pencil marks, eliminating the need to splice or insert "beep" signals.

Moreover, the cue mark can be readily erased for any reason without affecting the tape, making it possible even to use pre-recorded tape for slide shows.

The MQM-2 plugs directly into the Carousel and does not need or use any power cord. It is already equipped so that the remote cord of the Carousel projector can be plugged into the female socket enabling use of the multi function of the remote cord. For further information, write: General Techniques, Incorporated, 1270 Broadway, New York, N.Y. 10001.

Prepaid Envelopes for Technicolor Cartridging

Technicolor offers a prepaid mailing envelope for rapid cartridging of processed (developed) silent 8mm or super-8mm movie film. Envelopes, sold in multiples of five, include first class return postage. Each envelope covers cartridging of up to 50 feet of 8mm or 56 feet of super-8mm movie film. For additional information, write Technicolor, Inc., 3402 W. Osborn Road, Phoenix, Arizona 85017.

Piggyback Stand Stacks Carousel Projectors

Side by side simultaneous projection of slides or dissolve projection for successive slides is becoming very popular because of its dramatic impact and smooth professional presentation. This requires the use of two projectors positioned one above the other.

The new "Piggyback" Stand from Welt/Safe-Lock is adjustable to accept all Kodak Carousel Projector Models. Made of heavy bar aluminum, it sets up instantly. The projectors feet drop into plastic fittings on the stand. These fittings have various settings to accept different Carousel models. Plastic leg tips afford non-skid



The Piggyback Stand is available in polished aluminum or black anodized finish.

grip and protect the surface on which it stands.

For additional information contact Welt/Safe-Lock, Inc. 870 West 25th Street, Hialeah, Florida 33010.

Alan Gordon Enterprises Distributes Dynalens

Alan Gordon Enterprises has been named exclusive United States distributor for Dynalens, a unique gyro-stabilized lens system that eliminates the problem of picture jumping or wobbling due to angular vibrations of the



TYLER CAMERA SYSTEMS / A Division of NTT Enterprises, Inc.

6335 Homewood Avenue, Hollywood, California 90028 • USA

Phone Peter Pascal (213) 466-1666

35 and 70mm mounts for helicopters. 16mm vibration isolation MINI-MOUNTS for cars, boats, dollies, cranes, and helicopters, all with 10-1 motorized zoom lenses. Includes 35 MK II's, 35 and 16mm Arri's, intercoms, ground to air radios. All available with or without Tyler personnel.

New York / Art Bass • Tyler Camera Systems • 212-838-5833 • London / Samuelson Film Service, Ltd • G'adstone 0123
Miami / Robertson Production Services • (305) 566-3808



Dynalens shown mounted on 35mm camera with 50-500mm Panavision Zoom lens.

for television camera. Developed by Dynasciences Corporation, Dynalens has revolutionized the picture quality possible from cameras mounted on steady surfaces and is ideal for pictures shot from moving vehicles.

The sophisticated lens system employs stabilizing gyros which correct any short, fast movements. When vibration or cycling is present, electrical energy is produced which moves a correcting lens in exact opposition to the movement, thus eliminating any picture unsteadiness.

Gordon technicians have run extensive tests with Dynalens in conjunction with 20th Century-Fox and Universal Studios and report the results have been ex-

tremely impressive. For more information, write Alan Gordon Enterprises, 5362 N. Cahuega Boulevard, North Hollywood, California 91601.

Ultima Projection Pointer Serves Double Purpose

A new pointer from Ultima Photo Products employs a basic power unit containing two "C" cells and a standard 3-volt flashlight lamp with two interchangeable heads which slip snugly into position over the lamp. One head consists of an optical magnifier, which simultaneously illuminates and magnifies for easy, strain-free examination of contact prints or enlargement detail. The second



Optical illuminator and projection pointer are housed in two-tone, high impact plastic.

head projects an arrowhead which can be seen against a projected slide or movie up to 17 feet away.

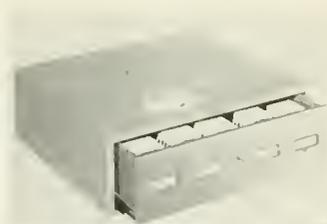
In addition to its prime photographic use, the Ultima Illuminator/Magnifier/Pointer is an ideal tool for hobbyists and for anyone who makes presentations, whether he works with projected or opaque materials.

For more information write Ultima division of Ehrenreich Photo-Optical Industries, Inc., 623 Stewart Avenue, Garden City, New York 11530.

Tape Libraries Provide Orderly Filing

The Luxor Audio Tape Cassette Libraries provide orderly, systematic filing, for quick selection and retrieval of audio tape cassettes.

Cassettes may be filed in indexed individual compartments or stored in their original containers or cartons in partitioned rows. Single-drawer and double-drawer units are available. Modular designed to match and lock-stack with other standard Luxor AV Materials Libraries and to permit orderly expansion, the drawers are equipped with extension arms for smooth operation.



Audio tape libraries are of steel construction and come in gray or brown finish.

Contact Jack C. Coffey Company, Inc., 104 Lake View Avenue, Waukegan, Illinois for more information.

New Cueing System for Motion Picture Printers

A new cueing system, which utilizes an infrared-sensing principle, has been introduced by Hazeltine Corporation.

Designated the Motion Picture Film Cueing System, Model 2110, the system consists of a Cue Detector (which mounts directly to the printer), an electronic control console, and a Cue/No-Cue Applicator.

One advantage of the new Cueing system is that it is compatible with previously notched films and current notching methods. The new system utilizes a shallow-

Continued on next page

EDITING DEADLINES?

MODEL 2P-4-F

A four sprocket 16mm synchronizer with pictures on first & second sprockets & magnetic film (center and edge track) reading heads on last two gangs. Permits editing of A and B rolls and two sound tracks.



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MODEL P-2-F Double sprocket synchronizer with picture and magnetic reader 775.00

MODEL P-4-F Four sprocket synchronizer with picture on first sprocket & magnetic film reading heads on other 3 sprockets. Permits editing of picture & three sound tracks 895.00

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new products review . . .

continued

depth notch, only one-half to one-quarter the depth of current notching techniques. Existing deep notches on previously notched films are also easily recognized by the Cue Detector. Since infrared detection does not touch the film mechanically, no film damage can occur.

Cancelling of cues is accomplished easily, by notching again, with a short, shallow notch adjacent to the original notch. The Hazeltine method of notching is consistent with previous film laboratory experience and, therefore, does not require special operator training.

The control console contains solid-state electronic components, logic circuits, and subassemblies. It measures 4 $\frac{3}{8}$ " x 8 $\frac{3}{4}$ " x 5 $\frac{7}{8}$ " and weighs approximately ten pounds. Power consumption is less than 20 watts, and the system operates directly with conventional 115 Vac. The system is capable of handling film printer speeds up to more than 500 fpm.

The Cue Detector contains two pairs of in-line sources and detectors of infrared energy, and electronic amplifying circuits. By use of an adapter, the Detector is positioned on the printer so that the two infrared beams are focused onto the film edge. The

electro-optical signal variations, initiated by the notches in the film edge, automatically command the printer light controls to programmed changes.

For additional information, contact Special Products Department, Hazeltine Corporation, Little Neck, New York, 11362.

Videotape Improves Performance, Cuts Wear

Ampex Corporation has introduced a one-inch wide videotape which improves dropout performance and reduces recorder head wear. Ampex 161 Series videotape features a tough new binder formula and is manufactured with new coating and finishing techniques. As a result, recorder head life of up to 1,000 hours is possible in normal operation. The improved binder formulation also provides greater resistance to clogging.

The new tape is compatible with all Ampex helical scan, closed circuit videotape recorders using one-inch wide tape, and is available on 7 and 9 $\frac{3}{4}$ inch plastic reels and on 9 $\frac{3}{4}$ inch metal reels. More information may be obtained from Ampex Corporation, 401 Broadway, Redwood City, California 94063.



Beseler Salesmate "Executive" features a 9 x 12 inch screen and provides brilliant image on rear screen. Fast, easy loading makes the film strip projector easy to use anywhere. Self contained in attache-styled carrying case, it may be set up in minutes. For details, write Beseler Salesmate, East Orange, N.J. 07018.

Heurtier Dual Projector Shows 8mm and Super 8

The Heurtier Dual Projector introduced by Beaulieu, can be used to show both Super 8 and



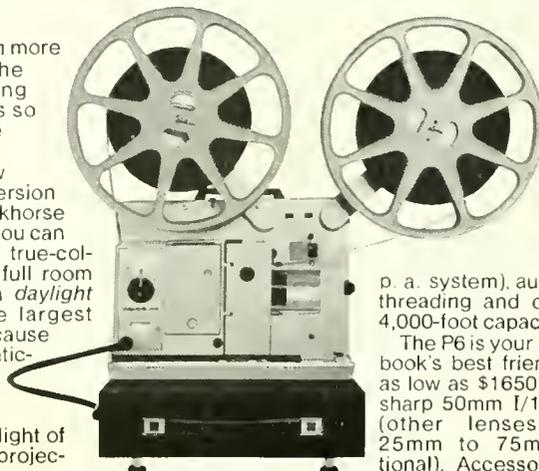
Professional Heurtier Dual Projector threads automatically, has nine speeds.

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With the new MARC-300* version of Bauer's workhorse P6 projector, you can show brilliant, true-color pictures in full room light—or even *daylight*—in even the largest size room! Because the P6 automatic-300's metal-arc lamp puts out more than *four times* the light of conventional projector lamps.

The P6 automatic-300 projector also gives you 15-watts of optical and magnetic sound amplification (powerful enough to be used as a



p. a. system), automatic threading and optional 4,000-foot capacity

The P6 is your pocket-book's best friend, too: as low as \$1650, with a sharp 50mm 1/1.3 lens (other lenses from 25mm to 75mm optional). Accessories include microphone for p. a., reel rewinders, splicer, extension cord.

See your dealer or write to Allied Impex Corp., 300 Park Ave. S., N.Y. 10010
Chicago, Dallas and Glendale, Calif.



BAUER'S™ NEW P6 automatic-300

16mm portable sound projector

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standard 8mm size films, either silent or sound.

The Heurtier is reliable, sturdy and lightweight. Features include automatic film threading, variable projection speeds, still projection, long-life quartz-iodine lamp, flickerless slow speeds with light loss, piano key type switches and a voltage selector control for all voltages from 100 to 240 volts AC. Sound Modules may be added as required to record on processed Super 8 film. Music, commentary, sound-on-sound and echo effects. For additional information, write Madisonville, Incorporated, 162 East Sixty-Fourth Street, New York, N.Y. 10021.

Houston Fearless Presents Color Film Processor

The Houston Fearless Corporation has developed a compact, low cost color film processor. Trademarked "Mini-Color" the machine provides economy in processing color film and the advantage of taking up a relatively small floor space. For example, with the addition of a replenishment system and a small chemical mixing area, a 100 square foot room is all that is required.

All stations and processing areas on the processor are immediately accessible. The impingement film dryer is complete with thermometer and controller, and the processor is mounted on casters to assure maximum movement. The load magazine, take-up reel and simple control panel are located on one end, thus requiring less floor space and footwork. Electrical power for the processor is 230 volt, 3-wire, 60 cycle, single phase, 35 amps, and for the mix tank, 115 volt, 60 cycle, single phase, 4.8 amps.

Color film is sprocket driven through the processor to insure positive transport and low maintenance. Cleaning of the film rollers is accomplished by simple re-



The Mini-Color system provides simplicity with economy in processing of color film.

moval of complete roller shafts. More information is available from Houston Fearless Corporation, Westwood Division, 11801 West Olympic Boulevard, Los Angeles, California 90064.

Ampex Offers Two New Videotape Recorders

Ampex Corporation has introduced two new videotape recorders.

The VP-4900 and the VR-5100 feature a video response of 3 MHz and a horizontal resolution of 300 lines. The video signal to noise ratio is 42 db. A rotary transformer in the drum assembly provides increased reliability of signal transmission from the head. Both video tape units feature four-minute rewind and fast forward speeds; they also operate at a tape speed of 9.6 inches per second, a writing speed of 1,000 ips, and offer one hour of playing time. Both tapes can be replayed on any of Ampex's one-inch videotape recorders. For additional information, write Ampex Corporation, Consumer and Educational Products division, 401 Broadway, Redwood City, California 94063.

Dual Power Cassette Unit Features Automatic Level

Concord's Model F-50 is a dual powered portable for both voice and music recording. With the automatic record level control, recordings may be made from varying distances without having to adjust the sound level . . . ideal for classroom and conference recording.

The F-50 records and plays up to 90 minutes of voice or music and also plays back pre-recorded cassettes. The new design of the F-50 houses an extra large 5" speaker for room size high fidelity reproduction.

Features include automatic battery disconnect when operating on house current, Concord Flux-field record/playback heads, monitor provision for listening through earphone, black screen dust cover and cassette ejector. Weight: 4½ lbs., dimensions: 8¾" (w), 4" (h), 9" (d). Designed for desk-top or portable use, the solid-state F-50 operates on both batteries and house current. For additional information, write Concord Electronics Corporation, 1935 Armacost Avenue, Los Angeles, California 90025. •

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It didn't take a board of directors meeting at the Central Carolina Bank in Durham, North Carolina to decide on a Da-Lite Executive Electrol. Just the realization that money can't buy a better, electrically operated projection screen.

They selected a Da-Lite automatic slide and movie screen (there are four models in all) because it's designed for easy installation on wall, ceiling or within the ceiling. Sizes from 50" x 50" thru 20' x 20'.

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industry news

Along the film/tape production line

Photo Expo '69 Unveils Plans for Theme Center

The artist's rendition of the 27-foot-high Theme Centers which will dominate Photo Expo 69 was unveiled for the industry recently by the National Association of Photographic Manufacturers sponsors of the event.

Photo Expo 69, the largest photographic show ever to be staged in the Western Hemisphere, is scheduled to occupy all four floors of the New York Coliseum from June 7 through 15. Sixteen photograph associations are supporting the event.

The center will be devoted to the exposition's theme "The Universe of Photography" and will be mounted on the second floor of the Coliseum. In keeping with the theme a continuing series of projectors will describe how photography affects every aspect of modern life.

The artist's rendition reveals that the Theme Center six feet in diameter, will look like a moon vehicle. The structure will rest on a base, 24 feet in diameter of simulated lunar soil. The lunar setting was chosen because public interest in moon photography is expected to be at a peak in mid-1969.

Three high-brightness screens, each approximately eight feet square, will be mounted on the center structure. Banks of slide

projectors will direct images on each of the three screens. The projectors will be linked together with synchronized dissolve control units.

Directional screens will permit the visitor to see the picture story from one vantage point and as he moves across the front of the screen, to come into viewing po-

sition for the images being projected on the same screen from a second set of projectors.

Projectors will be mounted approximately 30 feet from the projection screens on overhead canopies. The fascia of these canopies will carry the theme message, "Photo Expo 69: The Universe of Photography."

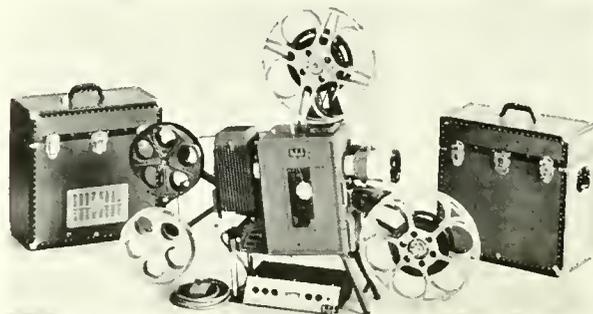
Two of the canopies will be located at the sides of the top-landing of the escalators leading to the second floor of the Coliseum. They will be shaped to continue the circular line of a series of vertical fins which will enclose the rear and sides of the center unit. These fins also will support color transparencies illustrating the varied uses of photography.

The theme center is expected to be one of Photo Expo 69's leading attractions and demonstrate important technical advances in photographic projector as well as provide a spectacular presentation of the uses of photography.

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A WINNER!

A.V.E. Corporation's Transportable 35mm Rusher Projector was awarded a special gold grand prize at the International Film & TV Festival of New York for excellence in equipment design.

Condor Productions, Cine-Graphic Film Labs Merged

Condor Productions, Incorporated, former St. Louis Production Company has been merged with Cine-Graphic Film Lab, according to Bill Schmidt, who serves as president of both organizations. The merged company will operate as Cine-Graphic Film Lab, Incorporated, and is located at 101 North 17th Street, in downtown St. Louis.

The move, according to Schmidt, will enable Cine-Graphic to offer services ranging from conforming to entire productions. The entire facilities of Condor, one of the better-equipped producers in the midwest will be transferred to the lab. Producers, and film makers of business and education may obtain cinematography, editing, conforming, sound recording and mixing as well as processing of ECO, ME-4, and all black and white emulsions, the latter performed on a seven day a week basis.

The lab also offers black and white or color printing, edge numbering, and the usual lab services.

Script service is under the direction of John Schell, who wrote and produced *Striving for Independence*, the McDonnell film

ch is winning awards in every competition in which it was entered this year.

chell, along with Schmidt and J. (Duke) Uding, are the owners of the company. Donald Steinmeyer serves as Lab manager.

Audio Magnetics Adds to Cassette Facility

Plans for a 47,000 square foot addition to its plant to allow stepped up production of Compact Cassettes have been announced by Irving B. Katz, president of Audio Magnetics Corp.

The Southern California firm, the nation's largest manufacturer of blank Compact Cassettes, expects to be producing a million a month by May 1969 as a result of the expansion, Katz said.

The new facility will give the Pasadena, Calif. firm approximately 100,000 square feet of office and manufacturing space in addition to another 10,000 square feet of storage space recently leased adjacent to the plant.

The addition, which is expected to be completed shortly after the first of the year, will be dedicated to tape coating, research and development, a new sales office and specialized Compact Cassette assembly.

New York FPA Hosts Agency Executives

Thirty-five ad agency principals and creative personnel attending the Eastern Regional Meeting of the AAAI (Affiliated Advertising Agencies International) in New York were hosts of the Film Producers' Association in September. Sam Magdoff, president of the producers' organization and of Elektra Film Productions, was host to the executives on a tour of his facilities and those of MPO, where they were the guests of president Sandy Greenberg. At MPO, the agency executives toured the stages and screened a reel of commercials produced by FPA member companies. Afterwards, a group of producers and film directors asked questions from the visiting ad men, who represented agencies in Philadelphia, Baltimore, Pittsburgh, New York, Boston and other Eastern cities. Primary purpose of the visit, according to Robert A. Wilson, president of Cargill, Wilson &

Acree, Inc. and program chairman for the AAAI Eastern Regional Meeting, was "... to witness the action and capture the mood of the leading TV producers" in the city.

Following the tour of Elektra and MPO — and preceding the screening — Magdoff addressed the group on the unrealized potential production houses have in the development of agency concepts and the importance to agency producers of knowing just how their concepts will be realized by the film producers.

Wometco Again Wins Annual Report Award

Wometco Enterprises, Inc., for the second consecutive year, has been selected to receive a first-place award for having issued the best stockholder annual report of the Broadcasting Industry. The Annual Report Survey is sponsored by "Financial World Magazine."

The bronze Oscar-of-Industry trophy, symbolic of this achievement, was presented to Wometco President Mitchell Wolfson October 22, at a banquet in the Grand Ballroom of the New York Hilton Hotel, before an audience of more than 1,200 business, industrial and financial leaders from throughout the United States and Canada.

Approximately 5,000 annual reports were reviewed in 90 classifications this year.

Dr. Joseph H. Taggart, executive dean of the School of Business, New York University, was chairman of the awards jury which made the selections. Other members are: Leon C. Guest, Jr., past-president, Financial Executives Institute; Allen Hurlburt, president, American Institute of Graphic Arts; Herbert Koshetz, president, New York Financial Writers' Association; and James E. Pitt, past-president, The New York Chapter of the Public Relations Society of America. In addition, 40 security analysts from the nation's leading investment brokerage firms and other financial institutions served on the panel.

Videotape Production Training Center Opened

Charles Stark, of radio and television fame, once again added to his repertoire of business interests by opening the Charles

Continued on next page

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industry news . . .

continued

Stark Studios, Inc., located at the Carvel Inn, 165 Tuckahoe Road, Yonkers, New York.

Stark explains it this way: "Video tape is one of the most efficient and effective methods of teaching and improving selling techniques. An executive, salesman, teacher, politician — virtually anyone (even actors!) — whose business success depends upon favorable reception by the public, can privately train before our cameras and literally see himself as others see him . . . recorded on video tape. The playback is 'instantly yours,' speeding up the process for evaluation and polishing."

Studio facilities, including complete sound and camera equipment, were custom designed and installed for Charles Stark Studios by Visual Systems Division of Visual Electronics Corporation of New York, a front-runner in the broadcast equipment field. Visual's Merrill Lent, Don Skulte and Bill Lenz supervised the installation, with the end result that the studio facilities approximate a commercial broadcast operation.

The facilities are geared towards those individuals or companies who have their own training programs, on a surprisingly reasonable rental basis. In addition, the studio staff is prepared to back up and advise with regard to these training programs and individual needs . . . with the technical knowhow and background to make such advices invaluable.

Although the idea of a complete audio/video tape production center studio, "television

studio for hire", is a relatively new concept, Stark reports that the response has been very enthusiastic, and certain companies have already reserved the studio's facilities for their future needs.

Miller Directs Inflight's Print Quality Control

Arthur J. Miller has been appointed by Inflight Motion Pictures, Inc. as director of print quality control.

Miller, the "dean" of motion picture film technologists, has spent more than 40 years in the industry, receiving many honors for his achievements. On the occasion of his appointment as Technical Director of Pathe Laboratories in 1956, he was described as a "pioneer in developing wide-screen motion-picture films and processes."

"My objective at Inflight," Miller stated, "is to standardize the quality of all 16mm prints received from the major motion picture studios and film laboratories. Exceptionally high quality prints have become absolutely necessary because of the tremendous technical achievements made by Inflight in its 16mm motion picture projection equipment."

Among other accomplishments, Miller worked on the Waller Gunnery Trainer, the forerunner of Cinerama; conceived and developed the Trucolor process; worked with the American Optical Co. on the Todd-AO process as consultant on optical printing problems; and collaborated on the design of the Hazeltine Color Analyzes.

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Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N.Y.

The Jam Handy Organization, 1775 Broadway, New York 10019.
Phone 212/JUdson 2-4060.

Training Films, Inc., 150 West 54th St., New York 10019. CO 5-3520.

Visual sciences, 599BS Suffern, N.Y. 10901

• PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc., 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105. (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

SOUTHERN STATES

• GEORGIA •

Colonial Films, 752 Spring St. N.W. 404/875-8823, Atlanta 30308.

• LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

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The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 6500 N. Hamlin, Chicago 60645. Phone: (312) IR 8-9820, and Two equipment rental locations: 571 W. Randolph — AN 3-5076. O'Hareland: 6600 Mannheim Rd. at O'Hare Inn— Phone 296-1037.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313/TR 5-2450.

• MISSOURI •

Swank Motion Pictures, Inc., 201 S. Jefferson Ave., St. Louis, Mo. 63103. (314) JE 1-5100.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 4369 Industrial Pkwy., Willoughby, Ohio 44094.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

WESTERN STATES

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321.

Photo & Sound Company, 870 Monterey Pass Road, Monterey Park, 91754. Phone: (213) 264-6850.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36. (213) 933-7111

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GARfield 1-0410.

• COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

• OREGON •

Moore's Audio Visual Center, Inc. 234 S.E. 12th Ave., Portland 97214. Phone: 503/233-5621.

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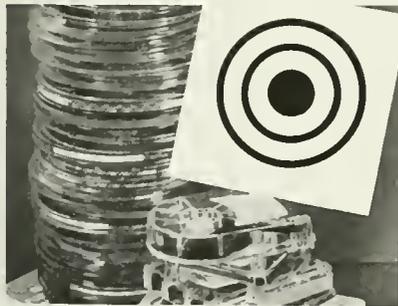
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Hollywood's Cinesound Offers Computer Sharing Program

Cinesound Company, Inc., Hollywood, has installed a Friden 5610 Computer—a third generation computer—to streamline accounting, provide analysis of the business and reduce customer drudgery by speeding information.

Results have been so good that time now can be made available to others in the industry who might need this sort of service on a shared basis. Information on availability may be obtained from Austin Green, vice president of the firm.

C.L. "Larry" Sherwood, Calvin Productions Founder Dies at 62

C.L. "Larry" Sherwood died last month at his home in Punta Gorda, Fla.

Sherwood was a pioneer in the early days of radio in Kansas City and was one of the three men who built the Calvin Company into one of the nation's leading producers of nontheatrical motion pictures.

During his year at Calvin, he originated the Calvin workshop which is today annually attended by film makers from throughout the nation. He was an organizer of the University Film Producers Association and a fellow of the Photographic Society of America.

L'Enfant Plaza Communications Centre Shown at SMPTE Meet

One of the highlights of the 104th Technical Conference of the Society of Motion Picture and Television Engineers (Nov. 10-15) was the presentation of theatre facilities at the new L'Enfant Plaza Communications Centre.

The L'Enfant Plaza is a 13-acre \$85 million complex shared by Comsat and several other large corporations in the communications field. Part of the complex is a unique theater and communications center capable of multi-media broadcasts for business management and public relations which will be used in the daytime for business meetings and demonstrations, and at night as a hard ticket theater. A multi-language translation system and facilities for a closed circuit TV system will be used in conjunction with similar theaters around the country and the world for seminars and demonstrations.

The program began with a welcoming address to SMPTE members and guests by Lt. General Elwood "Pete" Quesada, U.S. Air Force (Ret.), president L'Enfant Plaza Corp. Charles E. Shutt, president of L'Enfant Plaza Communications Center, spoke on "A New Concept for Hard Ticket Theaters." The public address and language translation system was demonstrated and explained by Hal Magargle, Capital Film Laboratories, Inc. A sample film was shown and a demonstration of the focus and automation system was given by Ed Chisholm, chief engineer, Century Projection Corp. Closing the program was a survey of management television systems featuring color television projection and coordinated systems of multi-media presentation, presented by Robert White, vice-president Management Television Systems.

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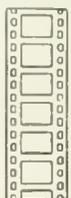
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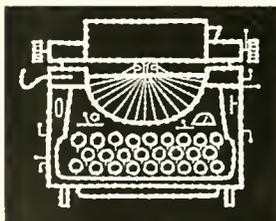
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the last word

Vaughn Awarded RIT's First Honorary Degree

Rochester Institute of Technology awarded the first honorary degree in its 139-year-old history last month.

The recipient was William S. Vaughn, chief executive officer and chairman of the board of Eastman Kodak Co. It was his first honorary degree.

A doctor of laws degree was conferred on Vaughn Oct. 19 at a Saturday morning convocation, the principal academic event of weekend ceremonies dedicating the Institute's new \$60 million campus.

Vaughn was honored for his leadership of one of America's greatest industrial giants, his own

achievements as a scholar and his staunch advocacy of continuing education for all.

AGE's Mort Stein Teaching Cinematography

Mort Stein, assistant director of the Alan Gordon Enterprises Inc. Motion Picture Department, is teaching a 13-week course in "Basic Cinematography" at Columbia College in Los Angeles.

Stein says the course covers different camera movements camera mounts, exposure meter use and other areas of cinematography. He plans to invite many of the leading motion picture camera manufacturers to act as guest lecturers during the course.

Show Them the Way

We commend Mort Stein (above) for his effort and work on behalf of preparing students for their entry into the working film industry. It reminds us, however, of a question we've heard a lot in several places . . . "Is enough being done to prepare younger people for their careers in film-making?"

Many bemoan the lack of knowledge and skills of the young men and women entering the field at the present time, and insist that they aren't properly prepared.

Perhaps the answer to the problem lies in activities just like Stein's on a wider scale . . . with the "pros" teaching the finer points to the younger people. We see limited signs of such success here and there. For example, Washington, D.C. Scriptwriter Paul Simon is presently teaching a course on "Writing the Documentary Film" at George Washington University. What better way for those students to be adequately prepared for their futures in that realm than to learn the art from a successful "pro" in

the business?

On the brighter side, there are signs that more is being done in this direction than ever before. The American Film Institute has begun an internship program, funded film workshops for ghetto areas . . . the IFPA has helped the Studio Watts program (see page 46) . . . and student film programs and competitions guided by experts and programs like that described on page 50 of this issue are still other examples of what can be done.

But, as Lee Bobker of Vision Associates, commented in a BUSINESS SCREEN interview in the last issue, "The great need in the field is for talent committed to the art of film . . ."

Perhaps initial efforts like those of Mort Stein, Paul Simon and the others mentioned can begin a trend . . . a trend toward the proper preparation of young people for a valuable and mutually fruitful future in the film industry through guidance provided by experts in the business throughout the country. We hope so.

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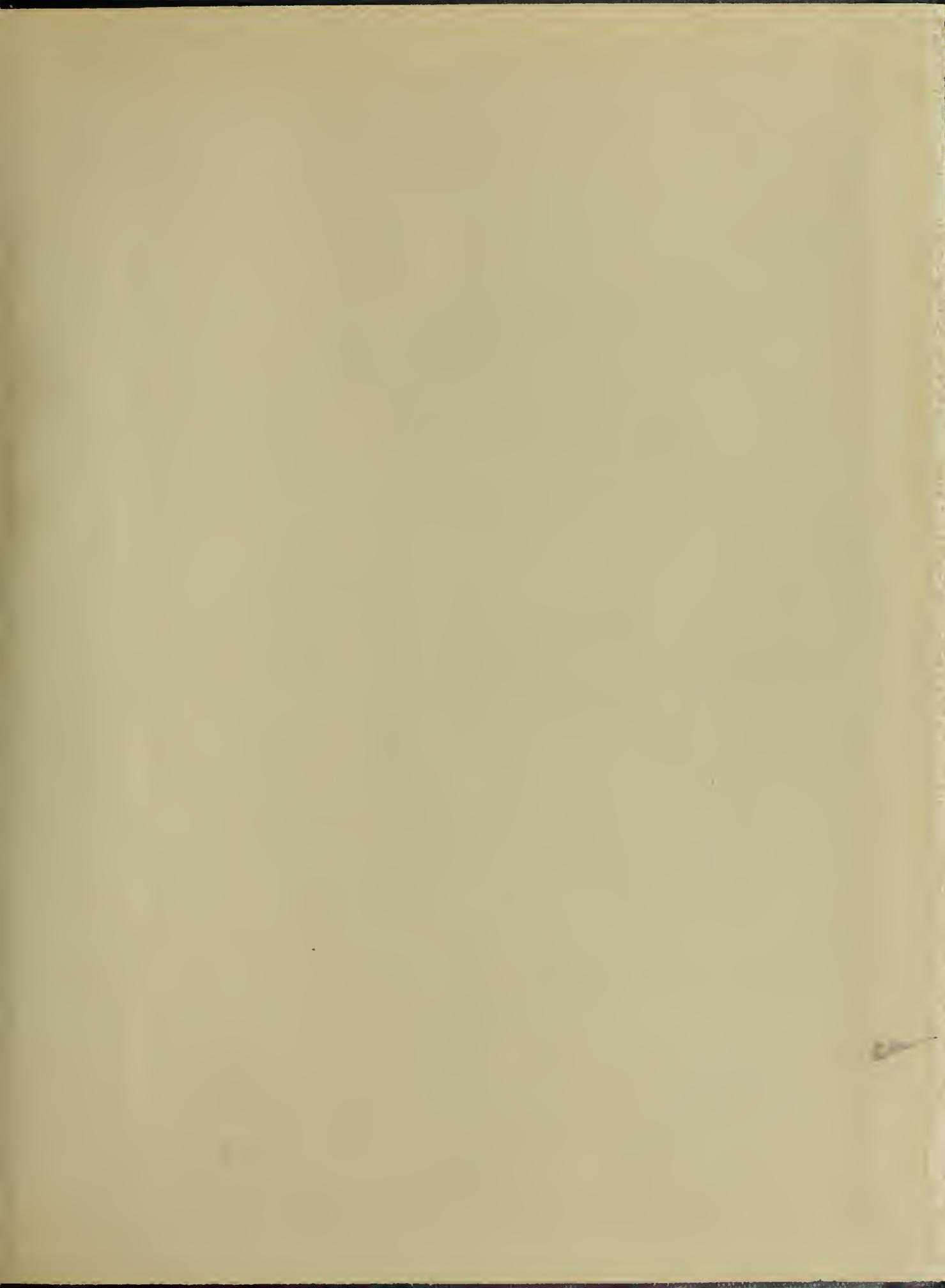
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